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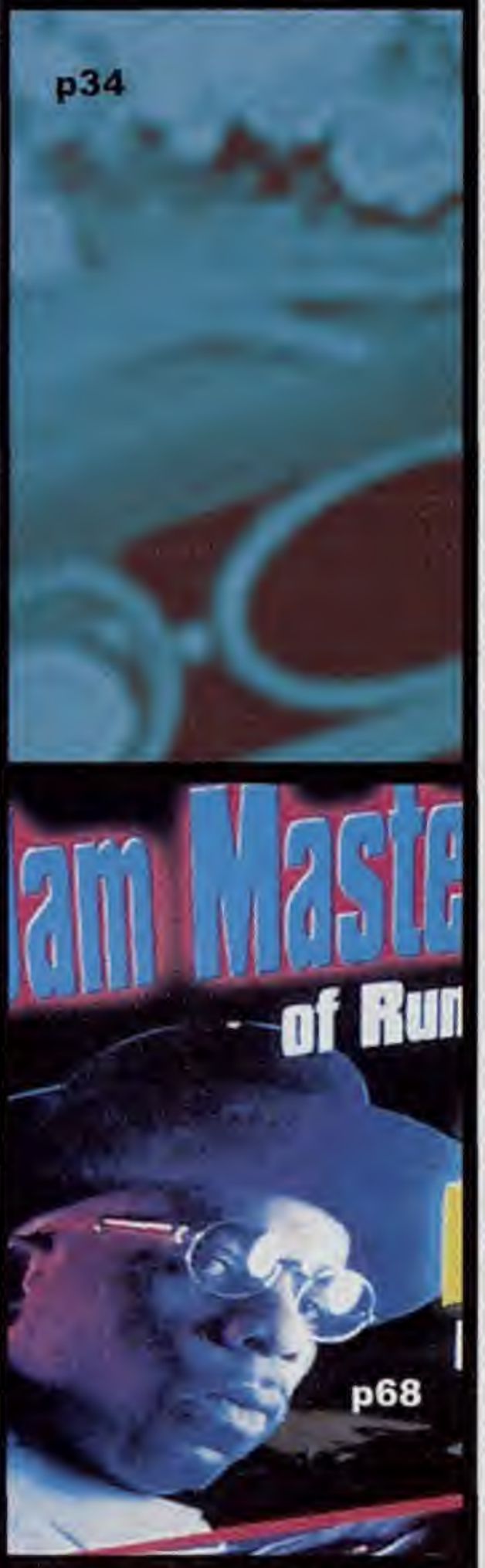

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Appreciating Elegance

"Elegance" means not only having only the best, but also having everything in perfect order. The word conveys a sense of order and smoothness as well as the highest in quality. That's why it's just as appropriate to say, "It was an elegant wedding," as to say, "That user interface is elegantly designed."

In this issue of Mobile Beat, Matt Graumann tells us what we need to know to succeed in the world of high-end weddings. Are you ready for the challenge? And to help you get your wedding marketing efforts in perfect order, we're introducing a new series of articles by Peter Merry.

Elegant solutions are here from the realm of DJ gear, in the form of some new software/hardware pairings, new CD players, and streamlined portable PA systems.

We'll also take a look at a few DJs who have distinguished themselves, each finding a unique niche to call his or her own.

And that's just the tip of the ice sculpture. Mobile Beat is here to help you polish your DJ business to a shine of which Jeeves would be proud.

Dan Walsh,
Managing Editor

BREAKING NEWS!

Mobile Beat Adds Orlando to 2003 Show Schedule

Mobile Beat DJ Shows and Conferences producer Mike Buonaccorso has just announced the move for 2003 of the summer show to the Radisson Universal Orlando Hotel, in Orlando, Florida. To be held June 30, July 1 and July 2, it will be the first Mobile Beat DJ Show in that area.

The show promises to be another great combination of seminars, exhibits and special events for the on-site entertainer.

"Now, in addition to Las Vegas, it is exciting to bring the show to another hotbed of entertainment and recreation," Buonaccorso said, adding, "The prime location across from Universal Studios, combined with the fact that school will be out for the summer, adds up to not only a learning experience for DJs but a great opportunity for a family vacation."

Look for more information in the next issue of *Mobile Beat* or check for updates at www.mobilebeat.com.

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Feedback

Most people have heard that the advances in computer technology and digital recording in the past five years continue to have a crippling effect on the entire music industry. The extent of the damage is nothing short of profound. Estimates are that over one billion songs are being stolen (copied without purchasing) each month. Thousands of stores, (some probably in a town near you) are now gone—out of business at an alarmingly high rate! Most of the biggest distributors (music wholesalers) have also been forced to close or are presently in bankruptcy.

For consumers, the inevitable result will be sustained high CD prices, less new product and artists, fewer places to shop, and many artists not willing to put their music out there for the stealing. The proliferation of ways of obtaining digitally recorded music continues to provide easy avenues for thieves and pirates. Even paying a Web site to download music does not guarantee that the makers of that music will get their fair share. Why should anyone work to create good music and not get paid?

Though many DJs do respect that, it appears there's far too many that don't. For those who don't, here's a thought: perhaps the next time you feel entitled or inclined to take free copies of music, you should consider this—who will hire a DJ when there's less and less music that people care to hear?

Though there's no clear, easy answer to this problem in sight, perhaps one lesson we should all learn from this is that sometimes the old way is the best way. After all, when you buy a CD from a reputable music seller you're helping to keep stores open, people employed, and you'll also be helping to make sure artists get paid.

Continued on page 12

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Denon Unveils New CD Player at Abracadabra

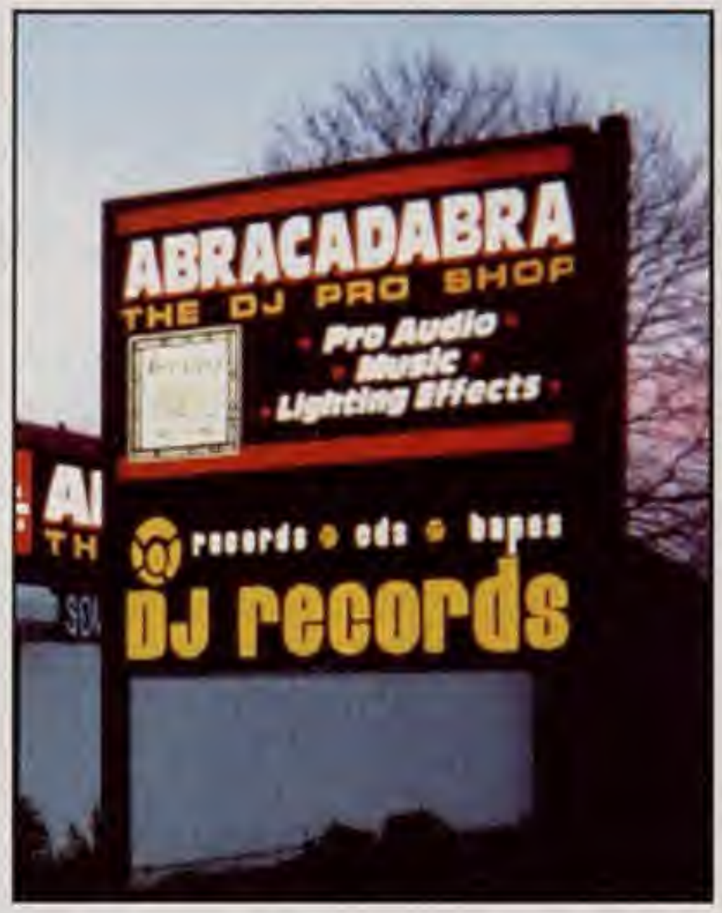
There's been a big buzz among DJs about the release of Denon's newest CD player. On Tuesday, April 17, 2002, factory representatives from Denon Electronics and the famous 1 Phat DJ introduced the Denon DN-D9000 dual CD player at Abracadabra, a premiere store for DJ only products, located in Babylon, New York.

DJs from all over the Long Island and New York City area jammed into Abracadabra to check out all the "world's first" features the DN-D9000 offers. Special guest, 1 Phat DJ, one of the most talked about DJs in Southern California, was flown in to show the crowd what the unit could do.

Brian Marsh, Abracadabra's VP, says "The DN-D9000 creates virtually endless creative possibilities for DJs." Billed as "Denon Destiny," the new CD deck grasped the attention of everyone all evening long.

The DN-D9000's most notable feature is alpha track play, which allows simultaneous playback of two different sections from tracks on the same disc. This means that a DJ can actually play four different tracks from only two discs at the same time. Four seamless loops are possible per drive. Four hot starts per drive and two 15-second samplers are also included. You can spice up your sound with onboard effects like turntable brake, echo and more. In another first, each of the unit's drives is removable for maintenance.

For more info on this new CD player go to www.denon.com/pro. You can visit Abracadabra–The DJ Pro Shop on the Web at www.idjnow.com or call 1-800-355-SPIN.



Feedback *from page 8*

(That is, provided the artwork on the CD cover doesn't look suspect or is missing a bar code, which means it's an illegal copy.) Ultimately, this may ensure that the very freedom to create outstanding music continues and flourishes unhindered. Perhaps it may also help ensure that we all have the freedom to make a decent living in this business we enjoy.

Fred Sebastian

[Editor's note—Fred Sebastian is *Mobile Beat's* "Music News" contributor. His opinions are his own, but echo sentiments expressed by many music retailers from across the nation at the most recent NARM (National Association of Recording Merchandisers Convention), held last March.

Thank you once again to Jay Maxwell for another important list. I found this issue's list on jazz [July 2002, #74] especially helpful since this is one area of music where I am lacking in knowledge. However, there was one contemporary jazz artist not included: Boney James. He is featured often on the RPM/Top Hits USA weekly discs. Some of his excellent selections include "Into the Blue," "Boneyizm" and a great remake of "Grazing in the Grass." Enjoy your column every issue.

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Finding Jazz Favorites

San Diego's KSDS-FM (Jazz 88) and GEMM.com, the Global Electronic Music Marketplace have teamed up to help listeners find the music they crave, according to Thomas J. Stimple, GEMM media liaison.

Long known for its classic jazz programming, the station is now making available to its listeners information on how to access the online GEMM site. Jazz 88 fans who log onto the radio station's Web site at http://ksds-fm.org/ will find direct access to GEMM's catalog.

Mary Woodworth, KSDS station manager, affirmed that this association between the radio station and GEMM should give the jazz connoisseurs who constitute Jazz 88's regular listeners their best opportunity to find and purchase the music they enjoy and are unable to locate elsewhere, such as out-of print and hard-to-find recordings. GEMM also contributes a portion of each sale to the station.

At KSDS-FM—Seated, Dhanifu (afternoon drive DJ). Standing, left to right: Long Au and Thomas Stimple of GEMM; Claudia Russell, Jazz 88 music promotions and Vince OutLaw, DJ.

GEMM.com, a La Jolla based company, is a host site for more than 5,000 music sellers worldwide and has the largest inventory of any electronic music source. More than 16 million items can be found for sale online at http://gemm.com.

Smells Like...a Correction

In reference to our article on growing multi-system operations, "Smells Like Team Spirit," featured in the May issue of *MB* (#73, p. 36), we need to clarify the following: Robb Smith has been in business as a Mobile DJ for 14 years not 5, as stated. His company, Robb Smith Productions, employs 7 DJs. The Florida Academy of Mobile Entertainment (FAME), a separate entity that has been operating for 5 years, is specifically a Mobile DJ school. – *Ed.*

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CrossMix: From the Heart with Real-Life DJ Stories

After two years of presenting celebrity guests sharing their testimonies (MC Hammer in 2000 and Bob Carlisle in 2001), CrossMix, the Christian DJ association, took a different approach at their 2002 Mobile Beat winter show meeting. Co-founders Ray Martinez and Bob Lindquist decided to hold a Morning Prayer Gathering, where DJs could meet to build each other up in the faith.

A number of DJs shared stories of struggle and then victory, many focusing on the tensions between their business and personal lives. One striking anecdote was shared by Matt Martindale: a friend who was mentoring him asked him to write down a list of all the things God had given to him. He would collect that list the following week. When Matt's friend looked at the list, he tore off the bottom half. After they reviewed the list together, the friend asked Matt, "Where is your family?" Matt said, "You threw it away when you tore off the bottom half of the list". His friend responded, "Aren't you doing the same thing?"

Harmonious Appointments

David C. Davis has been appointed national account manager of the Pro Audio Division of Pioneer Electronics (USA) Inc. Based in Pioneer's Itasca, Illinois sales office, Davis is responsible for coordinating sales and support for national accounts and karaoke distribution. For the past five years, Davis has been the Pioneer Pro Audio central regional manager, working with Pioneer's independent reps, dealers and distributors in the Midwest.

Pioneer has also appointed Karl Detken as Director of Marketing for the Pro Audio Division. He will play an integral role in defining, planning, launching and supporting the company's next generation of DJ products. Detken joined Pioneer as music video manager in 1992 and expanded his role to include managing, marketing, artist relations, promotions and Internet marketing.

David C. Davis

Karl Detken

"Karl has a solid understanding of audio markets, extensive industry contacts and excellent management skills," says Pioneer Pro Audio VP of Sales and Marketing, Neil Altneu. "Karl's involvement as a DJ, musician, songwriter, remixer, and live performer gives him an intimate understanding of what it takes to market and make exciting new products."

ELSEWHERE, PROFESSIONAL SOUND & LIGHTING PRODUCTS (PSLP), a manufacturer's representative firm for American DJ and other disc jockey product lines, has announced the addition of 30-year audio veteran Mike Starnes to its team of sales reps.

Well-known in the DJ industry, Starnes will work out of the Dallas-Ft. Worth area and will be responsible for servicing dealers in northern Texas, Oklahoma, Arkansas and northern Louisiana. "We are extremely pleased and honored to have Mike on board," said John Fly, co-owner/founder of the 20-year-old rep firm. "[He] is regarded as one of the most technically knowledgeable people in the industry." Starnes has held positions in music sales, marketing, distribution, audio test engineering, and system installation. He has also excelled as a NAMM guest lecturer, *Mobile Beat* contributor, and drummer.

"Mike is also a very successful and well-respected DJ who performs at major corporate events, so he's a hands-on user of the products," added Fly.

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it's HOT

Hardware and Software: a Winning Combination

The DMP-555 from Pioneer Electronics (USA), Inc., is the world's first digital media player combining the worlds of MP3, CD and the emerging Secure Digital (SD) standard. Included DJ Booth software enables you to rip tracks and manage compressed audio files on a PC. Compatible with CDDA, CD-R, CD-RW and SD card, the DMP-555 has a dual synchronous play function that enables playback from both CD and SD card sources. Thus you can mix authorized MP3 loops and samples stored on an SD card with the CD audio output.

The metallic DMP-555 includes Pioneer signature features like Seamless Loop, BPM Sync and Master Tempo Control. The unit also includes the Isolator, which lets you mute the low, mid or high ranges of a track, as well as other innovative looping and syncing features.

The DJ Booth software simulates a set-up with two Pioneer CDJ players and a mixer. When connected to the PC via the supplied USB cable, the DMP-555 can be used to control both virtual players. You can also use it to transfer tracks to SD cards and CDs. The DMP-555 will be available at the end of June. MSRP: $1,499.

Pioneer Electronics (USA), Inc.
2265 E. 220th Street
Long Beach, CA 90810
Tel: 310-952-2000
Fax: 310-952-2990
www.pioneerprodj.com

Wings of Flame

Chauvet Lighting takes the simulated flame to a greater height with their new Firebird. This professional unit boasts a more realistic flame color and intensity than previous models. When fired up, the flame reaches 47.5 inches above its squirrel cage style housing. Its base measures 15.5" x 14" x 14.5". The light is generated by a 5x MR11 35W bulb. MSRP: $399.99

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Fax: 954-929-5560
www.chauvetlighting.com

Pump Up the Excitement

Mobile DJs are always looking for ways to simplify set-up while still amplifying the excitement. Colorado Sound 'N' Light, the company that specializes in creative answers to both of these DJ requests, has come up with an Air Canon that uses no CO_2 cartridges. All you have to do is fill the air reserve tank with plain old O_2. You can fire the Air Canon from just about anywhere with a remote controller. Available separately, the CSL controller requires no power and features a master firing switch and LED ready status monitor. A three-zone model is also available for those big New Year's Eve bashes. 144 streamers, 12 lifting cups, and 12 backpressure caps are included to get the party started. MSRPs: Air Canon–$199; single controller–$59; three-zone controller–$99.00

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Exclusively available from Music Trends, Inc., DJ CD Divider Cards provide an easy and affordable way for you to get your CD library organized and then keep it that way. Each set of 46 heavy-duty plastic cards includes the full alphabet, plus all of your favorite categories. You can sort by "wedding," "cocktail," "love songs," and other Mobile DJ-friendly classifications, along with the standard "dance," "R&B," etc. The dividers are perfectly sized to work with CD sleeves as well as with jewel cases. DJ CD Divider Cards are made to last—they'll probably outlast some of the equipment your CDs are played on! Quantity discounts are available. MSRP: $39.99

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Scratch Your CDs With More Finesse

American Audio has upped the ante with the new Pro-Scratch 2. A front-load, single CD player, it features exclusive Digital Scratching 2.0 technology that works with the unit's Power Touch Wheel to provide a new level of accuracy and sensitivity in digital scratching. Two scratching modes are provided: Digital Scratch, and Beat Juggle. Onboard effects include Filter, Echo, Trans, Skid, Phase, Flanger, Pan and Bop, each with four parameter settings. Another new feature is Lock Out Mode for security. Along with all the other pro mixing features you'd expect, the Pro-Scratch 2 also features three Flash Start sampler buttons with 7-second sampling per button and volume control between music and sampler. MSRP: $899.96

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Plus

Affordability...

Gem Sound's CD-100 dual CD player

By Henry Collins

If you are looking to spend well under $1,000 for a dual CD player, you may want to take a close look at Gem Sound's new CD-100. With a suggested retail price of $799.95, the CD-100's street price is certain to hover well within reach of most start-up DJs.

Staying power

With over 25 years in the DJ equipment business, Gem Sound is no last-minute entry looking to cash in on the dance music equipment market. Perhaps best known for their quality lines of DJ speakers and mixers, the company also offers a reliable line of CD players for the working DJ.

The new Gem Sound CD-100 offers a number of features usually seen only on high-end CD players. In addition to seamless looping and on-the-fly cueing, the CD-100 features 10 hot-start cue buttons. These buttons, when not used as cue starts, provide direct track selection. Simply punch in the desired track number and you're there.

A dual function jog dial control provides fast forward and reverse program searching as well as frame-by-frame indexing. In addition to its search functions, the jog dial produces reverse play and brake effects. Other quality features include tap-out beat counters and LED beat indicators, program and relay play capability, and dual digital outputs.

A solid buy

The CD-100 offers solid value for any start-up DJ or club owner looking for a budget-priced rack-mount dual CD player. This is no stripped down player with a cosmetic makeover. While a number of high-ticket features were omitted to achieve its value price, the transport and CD optical components offer the same quality found on many high-end CD players. •

MSRP: $799.95

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Marks the Spot:

Gemini CDP Makes an Impression

By Henry Collins

Gemini's "comeback" CD player is long on features and technology, short on price

It has been quite some time since I last looked at the Gemini product line. So, quite naturally, I was very curious about Gemini's latest CD player, the CD-2000X. I received a production prototype, which for all practical purposes, is what will roll off the assembly line. The suggested retail price for this unit is $1,199.95 with a street value under $1,000. I generally like to live with a product for a month before I commit words to paper. Unfortunately, this unit was in short supply so I only had a week to get acquainted with the player.

Button, buttons, buttons

With 72 pushbutton controls, the CD-2000X leads the industry in pushbutton control surfaces for a CD player. Despite the player's seemingly overwhelming collection of buttons and controls, the unit is simple to operate. One immediate criticism I have is the small size and obscure placement of the open/close buttons on the controller. However, since many DJs generally use the open/close buttons on the transport unit, I did not see this as a real problem.

The CD-2000X's front panel features pushbutton controls for five effects, track search functions, five cue set memories, two loop memories, a cue sampler, display and pitch control functions and more. One feature that immediately jumped out at me was the total track readout in the display. This feature offers a convenient way to help you identify what disc you have loaded without ejecting it.

Another very useful feature that got my attention was the BOP (beginning of play) button. When pressed, the

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their respective classes have to offer. In fact, no other single brand has earned more trust for quality, reliability and performance than JBL Professional. It's why you'll find products bearing the JBL logo used by hundreds of thousands of musicians, DJs and other performing artists around the world.

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CD-2000X instantly begins music playback at the cue position. With most CD players on the market today, you have to press the Cue and Play buttons to accomplish the same thing. Using the BOP feature, I was able to create some very interesting stutter and repeat effects with single-button ease. Five cue memory buttons for instant one-touch recall of program material complement this feature.

Getting in the loop

Another innovative feature found on the CD-2000X is its loop sampler. This single button control enables you to store and play any loop sequence you have active. Once programmed, you can play the loop segment over any music on the current CD by pushing the sampler button. After transferring a loop to the sampler, you are free to create other real-time loops with the CD-2000X's dual Fly Cue loop memories. This gives you the ability to have three loop sequences on-line and ready to go. You can also play the sampler and a programmed loop at the same time along with your program material. The possibilities for totally tricked out loop effects are endless.

Pitch perfect

Like Pioneer's CDJ series CD players, the CD-2000X also features a Master Tempo control enabling you to adjust playback tempo without altering pitch. And, like the original Master Tempo feature, the CD-2000X's Master Tempo feature performed flawlessly at each of the three range settings (±4%, ±12% and ±24%). Additionally, pressing the ±12% and ±24% range buttons simultaneously produces an adjustable pitch range of ±100%—expect some very interesting and unusual effects with this feature. A handy BPM/Pitch pushbutton lets you switch the pitch control display readings from percent to beats per minute.

Real-time excitement

The CD-2000X is a neck-and-neck competitor with Numark's CDN-88 when it comes to digital effects. The CD-2000X features scratch, flange, echo, filter, reverse, and brake effects. Each of the five primary effects works in conjunction with the jog wheel controller for real-time adjustment. My two favorite effects were "Zoom" (a flanger effect) and echo. A separate On/Off button allows you to "punch-in" effects as needed. Separate LED indicators provide visual confirmation of the selected effect and its On/Off status.

Once around the block

Even without the owner's manual, I was able to get my hands around the CD-2000X's main features—thanks in part to a demo video produced by ProSound and Stage Lighting. One feature that I thoroughly enjoyed was Robo Start. Unlike many CD players offering relay play, the CD-2000X's Robo Start feature does not require an external control source like a remote-start crossfader for operation. This feature combined with the player's auto cue function provided relay playback without pauses by cueing directly to the music.

All and all, the CD-2000X is a fun CD player with professional features and controls for serious mixing. I found no real shortcomings with the unit or any performance issues during the time I spent with the product. The CD-2000X is well-deserving of praise. With lighted pushbuttons and control cable connection guides, the CD-2000X is a well-engineered CD player with performance and features that put it in a class by itself.

In the past, with a few exceptions, I have not been a frequent user of Gemini products, but if this unit is any indication of the direction that Gemini is heading in, the industry is in for a few serious surprises. I will be keeping a closer eye on Gemini Sound Products from now on. •

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It's a showdown . . .

SPORT vs SCORT

Shootout *at the* Portable PA Corral

By Jim Kerins

High noon in Dodge City. The Carson Boys DJ revue had just rode into town. All the yokey dokals were fixin' to get all gusseyed up for the big class reunion down at Hugh Stone's burly-q. The billboard says there'll be fire on the dance floor when the Carsons hit the stage. Yessir, gonna be some party!

Dang it Jesse... did you fergit our sound system?

Because the Carson's like to travel light, they chose for this extended road trip to leave all the big guns home and call for the help of master technician Jammin' Jesse Jim, who just happened to be doing a comparison of the latest and coolest almost-all-inclusive, self-contained PA systems for *Mobile Beat Magazine*. So quicker than the first Carson could cuss, the sheriff was off to bring in JJJ and the two systems he was a-testin'. Now the Carson's got to choose which they want to use, the Peavey Escort 2000, or the Fender Passport PD-250. Let the duel begin.

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where. Even the speakers, amps, and many of the instruments you see on the stage of the Grand Old Opry, are made by Peavey. Therefore, it's right at home on the range pumping out the latest remixed versions of popular trail songs.

On the other side of town we have the new, updated model of the Passport, from another very well known name, Fender. Your favorite rock & roll guitar hero probably played a Fender Stratocaster...through a Fender amp. Having had amazing marketing success with the first version of this system, Fender has managed to up the power and the purpose with the Passport PD-250.

Both of these units offer flexible PA solutions for DJs and KJs, as well as live performers in small clubs, coffeehouses and old west burly-qs.

The Peavey Escort 2000 system has the price advantage. At $699.99, it's about $150 less than Fender's Passport PD-250, which lists at $849. However, if you like the PD-250, but need to economize, its little brother, the PD-150, offers less power but many of the same features for $639.

Since I perform as a DJ, host karaoke shows, play in an acoustic duo at coffeehouses, and offer sound reinforcement when needed, I had plenty of opportunities to test the versatility of each unit. Compared with the gear I had been carrying, I found both the Escort and Passport to be excellent candidates for when I'm ready to downsize my current system and upsize portability, while not sacrificing quality.

Got style?

Americans, as the world's most voracious consumers, just love packaging, and both these units have their own spin in this regard. The Fender has three main pieces: the power tower and two speakers which all connect together with suitcase style latches. A built-in handle eases mobility.

The Peavey takes a different tact. Again, there are three main modules that snap together, but to make it oh so easy to move about, luggage-style wheels have been added.

The Fender system's speakers mount on standard pole mounts that you provide. The Peavey comes with a pair of very basic stands, but can be used with standard poles as well.

Fender features

The Fender, at 53 lbs, leads the features list with 4 mic/line inputs, and 2 stereo output channels. This configuration allows you to hook up a dual CDP to two of the line-ins and still have room for two mics. If you are doing karaoke, you can plug your player into one line and still have room for three mics. As an on-location, easy-money, mid-week PA system for press conferences, etc., the Passport is everything you need.

The Passport's built-in amp offers 125 watts per channel, 250 watts total, with the ability to send a signal to external EQ, effects, or even a powered sub. Channel features include pan, EQ, and onboard reverb. There's even a footswitch to control the reverb. You can use the internal amp to power the stereo speakers, or to power a monitor while running the speaker pair in mono.

The diminutive speaker cabinets are loaded with two 5.5-inch drivers, and two tweeters. Previous models had no dedicated tweeters. Finally, a trick rear compartment on the power tower holds a supplied pair of mics, mic cords, and speaker cables. This latest version builds on a unique, user-friendly layout, but retains the spacey-shaped dial knobs. (I guess the style design engineers have to justify their huge salaries.)

Peavey's package

Peavey's Escort 2000 tips the scale at 57 pounds. Its built-in wheels should make rolling through long airport lines a breeze. At 75 watts per channel, 150 watts total power, with limiting protection, the Escort actually goes head to head with the smaller Passport PD-150. Its speakers are loaded with 10-inch woofers and piezo tweeters.

The Escort's 5-channel mixer has three microphone inputs and two channels which can accommodate stereo inputs, a plus for DJs who also KJ or perform live in a small group. Each input can be affected by treble, bass, or built-in reverb. The unit also includes a main 5-band EQ, with a feedback locating system. When the system senses prolonged feedback, an LED glows above the offending EQ slider. This is your cue to spring into action and lower the slider before the club owner fires you or your audience freaks out. The feature is fantastic on a 31 band EQ, but seems less magical on this small EQ. Ergonomically speaking, I liked the mixer's easy-to-navigate layout.

A mono/stereo switch allows using one speaker for mains, and one for monitoring (cool for KJs). The Aux-out can also be used to drive another monitor, sub, or tape deck. As with the Passport, all it takes is getting in good with a few local advertising/PR agencies to score enough mid-week PA work to pay for your rig.

The package neatly holds the included mic, speaker stands and other provided cables, with extra room for

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cords, a mini CD player, magazines, toothbrush, or whatever. The speakers have built-in handles.

Quick draw

We'll start the gunfight with the lower-priced underdog, the Peavey. The package looks good, and sits smartly on a table, with a nice DJ-style low profile. The supplied stands will get the speakers up to 5 feet off the ground. Getting set up is quick and easy.

When I connected the mic and brought up the gain, the initial "flat" setting produced a good sound. With some quick main EQ tweaks, I dialed up an even better tone. The built-in basic reverb added a professional-sounding effect. It's a nice feature for the KJ who needs good sound, quick and easy. The controls all had a nice feel, and worked as promised.

Playing my dual CD player directly through the line inputs, I was pleased to find that the sound was a lot bigger than I expected. The Escort may look small, but it certainly gets loud and even has some punch. It'll get the job done and won't break the bank or your back.

Refined performer

The upscale Fender Passport is also very easy to set up. The power tower is configured vertically—aimed more at the coffeehouse than the DJ booth—and will sit on the ground as well as a table.

It is well thought out and packaged. My mic tests yielded crisp and clear vocal tone— very natural. The built-in reverb sounded simply adequate. Fortunately, you can add an external unit.

The power amp and speakers seem to be an excellent match, providing much headroom. Other dials and knobs worked well. Even the unique combo tone controls are balanced to the system. Cranking up a CD presented a nice stereo image, with good hi-fi sound. The system can get plenty loud, in fact, at max volume it can be over-driven. The ability to add a host of external devices makes this ideal for audio add-ons. This Passport really pleases in most regards.

Who cares about the Carsons—what's Jim think?

I alternated using both systems at one of my regular karaoke shows. This gave me the opportunity to compare them side by side, at the same time, in the same environment.

Simplicity and portability are benefits to both units. I especially liked the Peavey system for ease of use. The 10-inch woofers also put out a little more low end. My guitar and my poor vocal tone really benefited from the pro-sounding reverb. Overall, a nice basic system.

The Passport's better-sounding speakers made playing, and singing a real pleasure. Again, the reverb is a bit too "Mr. Roboto" for me, but that can be fixed. The bigger power amp's overall creamy tone made the Passport the top gun, but that comes at a premium price. Either system could fill your needs, or fit your budget. They are readily available for audition at your next hoedown. •

Questions? Comments? Cowpoke conundrums? Jammin' Jim is at jamsound@aol.com.

Taking the Next Step

If you need a system that's portable but packs more power and inputs than a self-contained unit, your next step could be a powered speaker/mixer combination.

Some good examples of the possibilities in this area come from Yorkville Sound. Their NX520P powered speaker system has a built-in mixer that can be used directly with a microphone and line sources such as a mixer, CD player or laptop computer. Two-way overall EQ controls are included. Combining Yorkville's molded cabinet technology, switching power amps, and Neodymium drivers (12" woofer, 1" HF), the 550-watt bi-amped unit weighs in at just 42 lbs.

Another option coming in Fall 2002 is Yorkville's M8 MicroMix powered mixer. This miniature unit will feature two 85-watt (4 ohm) power amps and 8 inputs (4 mic/balanced line and 4 additional inputs on 2 stereo channels). Switchable phantom power on the mics, as well as flexible EQs are included in this small but powerful package. As of press time, Yorkville is developing a mini "system in a bag" that will include an M8, small speakers and accessories. Look for more details to come at www.yorkville.com

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The Wonderful World of Elegant Weddings

By Matt Graumann

To succeed in the lucrative land of upscale nuptials, you'll have to expand your horizons

"Yes dahhling, money is no object. We want only the most elegant celebration for our princess. She loves to dance, so that's why we called you..."

Ah yes, the high end, big budget wedding. What do you do when you get the call? What do you need to know to book these types of clients, make them happy (while keeping your sanity), and have them refer all of their friends to your DJ service?

In my experience, weddings with a budget of more than $30,000 require a unique set of skills in organization, etiquette, and communication. Let's face it—if a couple (or family) is spending more than $15,000 on the food alone, they are in a different socio-economic class than the general public.

To introduce you to the different world of upscale weddings, here are some insights based on my own experiences that will hopefully help you present your DJ company and our industry in the most positive and professional light.

Family matters, money matters

For a $30,000+ wedding, the parents usually pay for most or all of the wedding expenses. Do all that you can to have the parents attend your initial consultation, since they will be signing the check.

I also find that many of the wedding couples are older (26-35 years old), university educated with advanced degrees, and are already involved with their careers. I have also often noticed that either the bride or the groom lives or works out of town (or out of the country), and/or they both travel frequently for business. Be sure to get their e-mail addresses.

Some couples are able to spend $30,000 of their own money, but if the parents are paying, you need to get a feel for how involved they're going to be in the planning process. Here are the most common scenarios:

1."Here's your budget. Go find the location and the vendors that you like and trust, book them and we'll send out the checks." In this case, 99% of the time the wedding is yours to plan according to the couple's tastes. Parental involvement will likely be minimal, as they just want to show up and enjoy a stress-free celebration.

2. Unspoken but obvious, usually from the mother of the bride: "My daughter is getting married, but it's my party..." Yikes! Not only will she steamroll over her daughter's ideas, but it also may seem like the parents are just showing off to their own friends.

I always approach a wedding from the perspective that it's the bride's day, so I may have to tactfully communicate my business philosophy to the parents. Don't get me wrong, I still want to please them, but in the end it's a decision about whether or not to deal with the particular family situation.

Mega-wedding

Keep in mind that many big budget weddings are not just a one-day event, but three- or four-day "wedding weekends" where guests are invited to party from Thursday through Sunday. You may be hired for the Thursday night welcoming party as well as the Saturday evening reception. I let all of my wedding coordinator friends and hotel and country club contacts know that even if a client has hired a live band for the wedding reception, we are available to perform at the rehearsal dinner.

Nuptial business plan

High-end wedding clients either trust you to do your job as a professional DJ or tend to be really involved with planning the details. I find that most of my upscale weddings involve the latter type. Whether corporate VPs or CEOs, or business owners, they're used to getting their own way with a high level of service and competency.

Most of these people aren't being rude; it's just their Type-A personalities in action. Just be prepared. It's up to you—a fellow professional—to provide the expertise necessary for a successful event.

It's not unusual for me to meet with this type of client two or three times before the wedding to plan the timeline and special music. This is in addition to follow-up phone calls, faxes and e-mails confirming any changes. One groom even called me once a day for the last 15 days before his wedding to discuss music selections!

Most of the time you will also be working with a wedding coordinator. Make sure to be in touch with this person at least one to two weeks before the wedding date so there aren't any last minute surprises.

Music: smooth, sophisticated, specific

Music request lists for elegant weddings tend to avoid the standard "wedding tunes." For example, there's rarely any "teeny bopper" Top 40 dance music, and certainly not a lot of hip-hop, rap, hard rock, or (at least in Southern California) country.

Topping my elegant wedding playlists are: oldies, Motown, classic jazz (John Coltrane, Miles Davis, etc.), new age instrumental, classical, swing/big band, elegant vocal (Ella Fitzgerald, Natalie Cole, Etta James, Sinatra, Tony Bennett, Harry Connick Jr., etc.), and disco.

Songs most frequently prohibited include: "YMCA," "Love Shack," "Old Time Rock and Roll," "Celebration," "Wind Beneath My Wings," any Michael Bolton...you get the picture. It's also common for the couple to have an eclectic mix of 10-15 special song requests that they would like to have played. It's up to you to figure out how to work these into your sets.

Sometimes high-end clients may have also hired a live band, and they just want you to keep things going during the band's breaks. Be sure to coordinate ahead of time who will be doing the MC work, and what songs are on the band's playlist.

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For more on what to expect at upscale weddings, pick up a copy of Martha Stewart's *Weddings magazine* or Colin Cowie's book, *Weddings*.

Cutting down the shtick

You have to fit your MC style and level of interaction to the upscale clientele. Frequently, they will only want minimal announcing for the main events, and few (if any) interactive dances. They don't want to be "in the spotlight." Even for the grand entrance most couples don't even want to do the whole fashion show-style, "wedding party walking down the runway" thing.

What about the garter removal and toss? I have found that about 75% of the brides won't do it. And 95% of these couples would rather die than do the "Money Dance" at their wedding.

For each couple, you'll have to see if they want to do any of the group dances like the Conga Line, Hokey Pokey, Chicken Dance, etc. Don't count on it. Also, you probably won't have to worry about bringing any party hats, inflatables, or giveaways, as those will be sure to clash with the chair covers and floral arrangements.

Finally, there is usually not as much late-night "wild party dancing" at these events. Typically the crowd is a little older, and many will have flown in from out of town. So if you see that the dancefloor is a little empty, but the guests are laughing, talking, and enjoying themselves, relax. You're doing a great job. That's not the time to crank it up and pull Grandma out on the dancefloor to "liven" things up.

Although DJs are deservedly gaining acceptance and credibility for elegant, upscale weddings, bands and live

music are still the norm. Therefore, you don't want to turn off potential clients by blabbering on about your scratching/beat mixing skills, a light show, or how you like to do interactive dances with party props all night long.

The last thing you want to do is come across as a DJ/ Wedding Singer/Comedian/Lounge Lizard. You'll need to reassure your clients that you can create an ambiance on par with that of an elegant live band.

You'll probably have to tone down some of your usual "DJ enthusiasm," or "shtick," as well as most of your DJ slang. Consider changing everyday phrases like "cool," "yeah," and, "OK" to "yes," "absolutely," and, "my pleasure."

Lights! Camera! Oh, never mind

Please note that I'm not trying to start a lighting debate—I'm just letting you know what I've seen and heard from my clients...

I find that my upscale clients don't want dance lighting. None. Zip. Nada. They usually ask me with trepidation in their voices, "You aren't going to break out the disco ball, the strobe light, or the 'helicopter spinner' are you?" They don't want it looking like a high school dance or a frat party.

Most of the time they will hire a professional lighting company to do some color washes and up-lighting in the reception area, and to pin spot the cake and centerpieces. The florist usually supplies lots of candles. I have never seen a truss of lights on the dancefloor at high-end celebrations.

It's a wedding, not a bridal show

In my opinion, your business cards or company banners should not be visible when you perform at an upscale wedding (or any wedding, for that matter). I keep some cards in my console in case someone asks for one, but I don't put anything at the bar, and certainly not on the guest tables. Furthermore, I never announce my company's name on the mic as an "advertisement" during the evening.

I've even taken the manufacturer logos off of my speaker grilles so everything is black, to blend into the background as much as possible. Black extension cords and black stage tape are also helpful. We've even had a bride or two decorate our sound systems with flowers (no water in the vase, please!) on our speakers or in front of our console.

Not having your name plastered all over the place doesn't mean that you can't get your name out there, or shouldn't network with the other wedding professionals. Be sure to be a team member with the other vendors, especially the banquet manager and photographer. The word of mouth from your happy hosts will be your best advertisement!

Dressing the part

Clients will believe their eyes long before they will believe their ears, so pay attention to what your attire says about you, and what kind of image you would like to project.

I would recommend business casual (slacks, quality shirt, and tie) or even occasionally a suit when meeting in person with clients. Some DJs have even been known to meet with clients in their tuxedos. Keep those shoes shined.

Don't overlook your load-in appearance. Consider upgrading from a t-shirt and jeans to Dockers or khaki shorts and a nice polo shirt. And keep that "DJ Mobile" sparkling clean.

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Verify that a standard 20-amp, grounded outlet is close by. I've played at some older, historical homes that only had the two-pronged type. There are some adapters that you can buy for this situation. If a generator will be providing your power, make sure it's of professional grade and won't generate power spikes or sags.

Finally, many of these locations have sound restrictions and times when amplified music must end. Be sure to find out and abide by these regulations so the party won't be interrupted by unsightly flashing lights—from police cruisers.

Real estate investigation

Many upscale weddings are held at a private home or a specialty location (private estate, ranch, museum, winery). Beware of a tough load-in situation. Walk through the site ahead of time so you won't be surprised on the big day. If you're going to need an assistant, be up front about it and charge accordingly.

For outdoor events, request an umbrella to guard against the afternoon sun. Private and specialty locations tend to use tented areas for reception sites. Make sure ahead of time that there is adequate space for you and your equipment under the tent, near the dancefloor. Once, when I arrived at a tented site by a lake, I found that the tent was only big enough to hold all of the guest tables, while the dancefloor and DJ area were outside of the tent. Not fun.

R-E-S-P-E-C-T

An extra level of respect is often necessary at a high-end event. Don't stare too much, even if you're in awe of your surroundings. If your client is a celebrity, don't ask for pictures or autograph. Just go about business in your usual professional manner, and you won't embarrass yourself or your client.

Elegant weddings can be a lot of work, but the reward of a job well done is worth it. I hope this article has given you some ideas that will help make all of your weddings classy and memorable.

***Matt Graumann**, of Party Tunes For You, is the 2002 president of Southern California's Professional Association of DJs (PADJ), as well as co-coordinator of the Ventura County/Central Coast Association of Bridal Consultants.* •

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Effective Wedding Marketing

By Peter Merry

You have to know what you're selling to sell it effectively

When I first began my own Mobile DJ business in July of 1994, I had no experience in marketing and so I took out a 2" by 4" white-backed ad in the Yellow Pages. Their artists designed the layout. You can see the phrases "24 HOUR HOTLINE" and "Short Notice Not a Problem," which we all know really translate to, "I'm new at this and I don't have any bookings yet!"

This ad, my first attempt at marketing, cost me $1,200 for the year (a figure that would eventually carry a lot more meaning for me). It resulted in only a few phone calls but absolutely no bookings. Spending money I didn't have, to reap no real results was frustrating to say the least, but it also inspired me to begin learning as much as I could about creating effective marketing strategies.

Learning the universals

As I struggled to build my business, the first several years were spent holding down real jobs to provide for my family until my DJ business could fully support us. One of those short-term real jobs was with a real estate marketing firm. My job involved booking appointments for field reps to promote an upcoming local marketing seminar put on by the firm. To better understand their service, the firm flew me out to Salt Lake City to see one of their real estate marketing seminars first hand.

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During the seminar, several of the other trainees were obviously bored beyond belief. But I was captivated by the principles of marketing that were being taught. Even though they were focused on real estate marketing, the principles were universal and applied directly to my Mobile DJ business. Likewise, many of the marketing principles I will be exploring in this column, although they deal with wedding marketing, are also universal and may be applied to other branches of your service.

What is marketing?

Here's a textbook definition:

> ***"The process or technique of selling, promoting or distributing a product or service."***

Since disc jockeys don't really offer distribution or sell a product, the definition that will best serve our purposes should read like this:

> ***"The process or technique of selling or promoting a service."***

Some of us may believe that we actually do provide a product as well as a service, but by the time I finish this series of articles, I believe you will come to accept that we are primarily service providers.

So what are the services Mobile DJs generally provide for their wedding clients?

- Reception planning
- Reception event coordination
- Master of Ceremonies
- Disc Jockey
- Musical variety
- Qualified referrals

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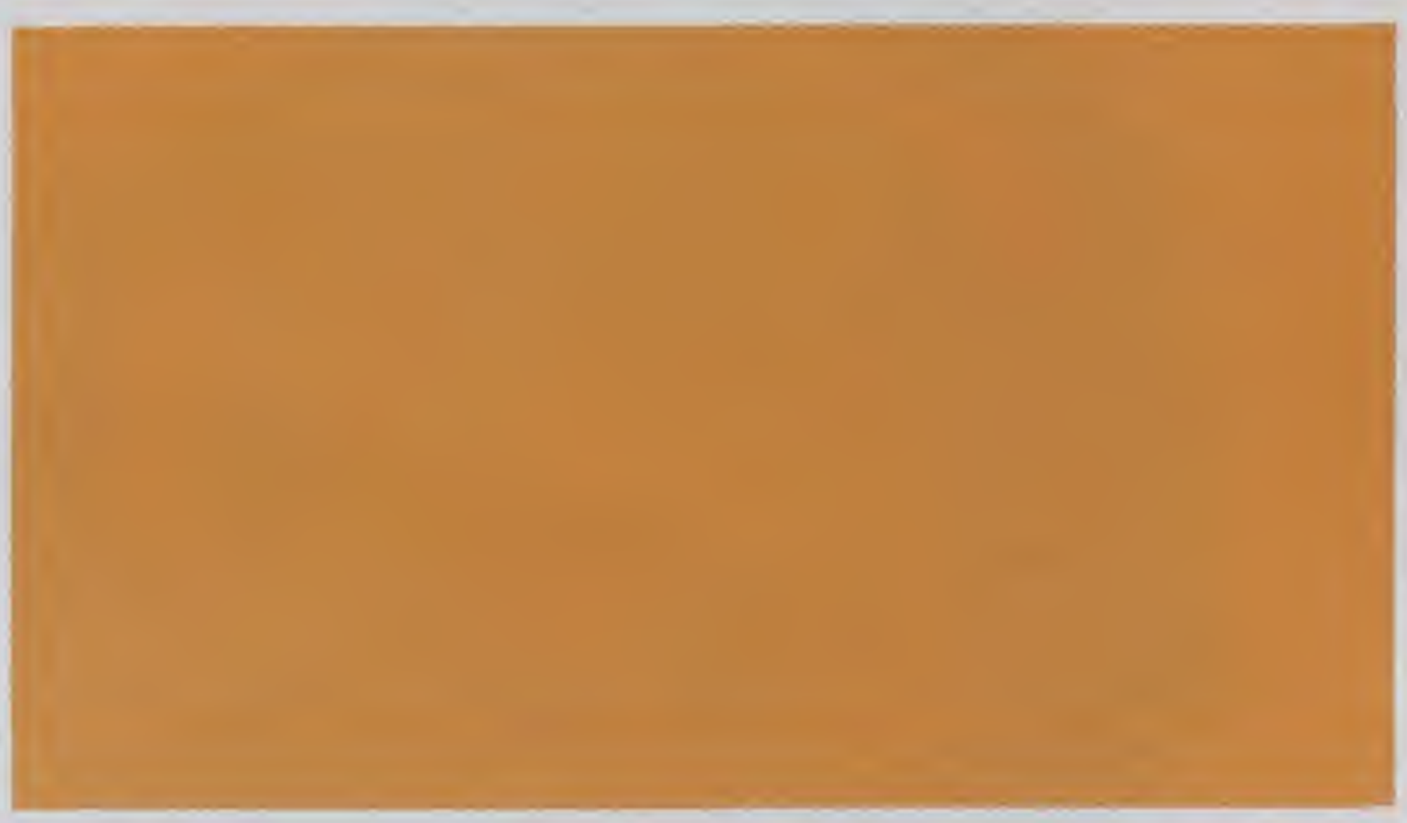

Not all Mobile DJs provide each of these services for their wedding clients, but more and more wedding disc jockeys are expanding the services they offer in an effort to create wedding receptions that flow smoothly and are well planned. The obvious benefits of offering such expanded services include an increase in quality referrals and an improved general perception about the success and skill of your overall performance.

Planning: Whether you provide very little advanced planning or more in-depth planning for your wedding clients, this element is a necessary part of preparing for a successful wedding reception. It's been said that failing to plan is the same as planning to fail.

Coordination: None of us really want to be "coordinators," but the job of pacing the reception is best handled by the person with the most entertainment experience. If you try to find out what your wedding client's first dance song will be in advance, you are coordinating that detail so that particular part of their reception will flow smoothly. How much or how little you choose to coordinate in advance and behind the scenes at your receptions will have a direct impact on how well your receptions will flow.

Master of Ceremonies: This service is generally accepted as a regular part of a wedding disc jockey's service, but not all DJs actually deliver "MC" services. I've heard stories of DJs who refused to make announcements of any kind and forced family members or wedding party members to fulfill this role instead. So why did they even bother to bring a microphone?

Disc Jockey: This is the part of our job that attracted most of us to do weddings in the first place. Playing just the right song at just the right moment and motivating a crowd of strangers to get up and dance can be an exhilarating experience. We know from experience and client feedback, that not just anyone can perform this role. The necessary skills and abilities required to "make the party happen" are hard to come by and can take years of practice to develop and perfect.

Musical variety: It doesn't matter how talented a disc jockey is at mixing and programming if his music library is severely limited and his music knowledge can be defined by tuning in just one radio station. Musical variety is an essential ingredient for wedding reception entertainment because the guests so often vary in age and musical tastes.

Quality referrals: This segment of our services is commonly overlooked, even though many of our clients depend heavily on our years of experience when they need suggestions and guidance in choosing other wedding vendors. We have all worked with quality vendors and we have also encountered vendors that we wouldn't refer to our worst enemy.

In order to achieve truly effective marketing, we will need to clearly communicate the services we provide in a way that will entice wedding clients to contact us for that all-important first appointment.

The purpose of this ongoing column will be to explore the keys for developing marketing that will render real results. I have organized these keys into six categories that I like to call "The 6 Pillars of Wedding Marketing." In upcoming issues, we will examine these 6 Pillars in great detail. See you next time. •

***Peter Merry** is the 2002 president of the So Cal chapter of the ADJA and he is also a marketing consultant at DiscJockeyAmerica.com. For more information, go to www.PeterMerry.com.*

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Mic Man Takes Club, Mobile and Radio Worlds by Storm

This DJ uses his velvet voice to full effect in multiple venues

By David Kreiner

Cincinnati, Ohio's Storm Bennett is a man of many talents and occupations. You may have heard his unmistakable voice on any of a number of Clear Channel radio stations across the US, or on thousands of Killer Mobile DJ drops and nightclub commercials provided by his company, KillerSpots.com, Inc. However, if you want to see him in action, you can check him out live in his capacity as resident head programmer of Cincinnati's most notorious beach bar and tourist trap, the Yucatan Liquor Stand. Storm Bennett is one of the best-paid club DJs in the Cincinnati market, and for good reason.

Clubward mobility, radio revelry

Storm started his career as a Mobile DJ working in the Baltimore/ Washington D.C. area with his mobile company, DJ Express. The microphone is the single most important DJ tool he has mastered to "get ahead" of his competition.

From the mobile scene, Storm decided to branch out into club and radio work. He started at the Flying Club in Salisbury, Maryland and has worked as a DJ in many markets, including Atlanta, New York and Las Vegas. Now in Cincinnati at the Yucatan Liquor Stand, Bennett is a Top 40/party DJ working with a cast of many to entertain the thousands of partiers who swarm the venues at which he performs.

On the radio, you can hear Storm on Cincinnati's MIX 94.1 FM and KISS 107 FM (both Clear Channel stations), as well as in other cities, including Rochester, New York and Louisville, Kentucky.

Storm has also developed KillerSpots.com, building on his vocal performance skills and creativity. The company now has offices in Cincinnati and Houston. KillerSpots.com provides Mobile DJs, KJs and radio disc jockeys with customized drops and show openers/closers. Other services provided include high-energy radio commercials for nightclubs and DJ placement all over the world.

Recently, I had a chance to catch up with this very busy artist...

Mobile Beat: *What equipment do you use for club, mobile, and studio applications?*

Storm Bennett: At the club we have two Technics 1200 turntables, two Denon 2000F Mk 3 CD players, and a Rane MP24. The house is all Yorkville speakers and Crown (for bass) and QSC (mid/high) power amps. For mobile I have a Denon 2000F Mk 3 player, Rane MP24 mixer, Yamaha speakers and Crown power amps. Studio equipment is real high-end stuff.

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MB: *Where do you see music trends going at the club level/ radio level?*
SB: The women in the club want a lot of hip-hop, R&B, and funky beats. The high-BPM stuff kicks in after 11:00 PM. All the music caters to the women in the audience. I almost always ignore all male music requests! We are open from 7:30 PM till 2:30 AM and the line starts at 9:00 every weekend. We do a live remote every Saturday with KISS 107 FM (which I work at during the day) from 8:00 PM to 12:00 AM. KISS FM is more of a hip-hop/urban station with a blend of R&B and dance hits and MIX 94.1 is hot A/C.

MB: *Do you prefer mobile or club work—or do you like both equally?*
SB: I enjoy both styles of DJing. Mobile gigs give me more freedom to play more musical styles, where the club music is locked in to a few current styles. Even though the club pays more money, the mobile work is very satisfying and still lucrative in the tri-state area. There is a lot of competition in this area, but I try to set myself apart with my presentation, which includes lots of well-placed vocals and reading the crowd to make sure they get the music they want. In the club we get the crowd doing a lot of skits such as lip syncs and other audience participation. Our bar staff does "staff dynamics" once an hour to entertain the crowd. At 11:50 PM we get girls on stage and call different people live on the phone and make them do and say silly and embarrassing things, which are on every speaker in the club and outside for the people in line. The crowd goes off! Then at midnight or 1:00 AM we do a confetti drop and countdown just like New Year's Eve every weekend.

MB: *Do you rely on Yellow Pages ads or word of mouth?*
SB: It is all word of mouth and repeat business. I do a lot of corporate events where they want me each year.

MB: *You say you don't scratch but do you hot mix/beat mix?*
SB: I don't scratch at my club because it is more of a beach format and doesn't fit. My main focus in the club is hot mixing and beat mixing with lots of left turns and train wrecks to turn the floor.

MB: *Do you use your bumpers during your live club gigs?*
SB: I use a lot of sweepers, bumpers, liners and drops during my club, mobile and radio work. I use a mini disc for all three DJ applications for all my drops. In the club I use "DJ Storm in the mix, live from Yucatan," etcetera. I do 75% of my vocals live and the drops and liners are filler. Some DJs don't pick up the mic in a club, which I think is lazy. To get the party started, live mic work brings it all together. A DJ who doesn't use a mic is not marketable. •

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Hot, Lively Beats and Smooth, Chillin' Grooves

By David Kreiner

Some up-tempo clubland excitement and silky smooth street rhythms are in store for you on some of the latest remix compilations...

The latest from ***ULTIMIX*** is volume ***#89***. Starting off the compilation are boy band heroes 'N Sync with "Girlfriend," at 94 BPM. This radio version gets an edgier mix from Stacy Mier. This version does not include rapper Nelly and is an easy going early evening song. Next up is "Hide U" from Suzanne Palmer at a blistering 132 BPM. This remix is from the version on the Star 69 label from the Thunderpuss remix team. It's a tighter show-length version that will expose this killer dance track to a mainstream audience. Keeping the high BPM vibe going is "No More Drama, Part 2" from Mary J Blige at a very clubby 132 BPM. Remixer Mark Roberts fused together two Thunderpuss mixes to create one non-stop mix. Keeping progressive DJs in mind, they left out the down tempo drop portion of the song. A killer mix for late night romps. "Heaven," from DJ Sammy & Yanou, featuring Do (138 BPM) is another late night blazer. Words and music are drawn from rocker Brian Adams' ballad, "Heaven." Next up is "Can't Fight the Moonlight" from Leann Rimes (132 BPM), projecting a very progressive house vibe by using the Almighty Mix and killer instrumentation. This mix will work with all the progressive music that is out right now. "Let Me Love You" from Da Buzz, at 136 BPM, is a highly requested recurrent track. This is the Hex Hector version. Clean Euro girly vocals punch up the mix. More club beats are next with "Underneath Your Clothes" by Shakira (128 BPM). Remixer Stacy Mier uses the Thunderpuss mix and the radio edits to make a more user-friendly mix. Another club smash. "You & Me (Feels So Good)" is from Solar City/ Pepper Mashay, at 130 BPM. The feature vocalist on "Dive in the Pool" gets to stretch out in true diva fashion on this club burner. Samples from "Dive" and "Can You Feel It" are thrown in for fun. Closing out the set is "A New Day Has Come," from Celine Dion at a sexy 92 BPM. This one will work as an early evening tune for listening.

Another late night collection is ***X-MIX DANCE #66***. The trademark house megamix, Fa Fa Foley's "House of 'X' Megamix," at 132-138 BPM, starts it off with a bathroom break length of 16:03. It begins in a filtery disco world with "Wonderland" from Psychedelic Waltons, featuring Roisin Murphy, then moves to "Cuban Sluts" from Bossa Nova Baby, "Can U Play Bass" by Mike Monday, "Set Me Free" by Steve Haswell and closes with Praga Khan's "Injected With a Poison."

The full-length remixes start with "What About Us?" from Brandy at 120 BPM. This song works really well at this high tempo. A killer bass track and filtered vocals push the mix full tilt. Another huge springtime club smash is "Rapture (Tastes So Sweet)" from Iio at a sultry 124 BPM. This largely instrumental song has a great bass line and is a good set-starter. Starting off with filtered drum and conga beats is "Whenever, Wherever" from Shakira (125 BPM). This mix is a total departure from other remixes I've heard. Strong drum beats and vocals propel this strong progressive remix. Next up is "Break 4 Love" from The Collaboration at 128 BPM. Putting samples from Raze's "Break 4 Love" chorus over a pulsing progressive house beat, it's a fun late night mix. Another Brian Adams remix is included here with "Heaven", by DJ Sammy & Yanou, featuring Do, at 138 BPM. This version has a much stronger

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progressive beat than on *UM #89*. Strong 4x4 drums and techno keyboard licks push this mix over the top. This is one of the best mixes on this set! Put on your dancing shoes for a drum and bass version of No Doubt's "Hey Baby" at an unbelievable 170 BPM. This version is not for wusses! The beat becomes double the original radio versions and will work well in the right DJ's hands. Very cool! Closing out this great set is "Stars" from Absolum, at a blistering 142 BPM. A killer progressive houser, it will get your dancefloor sweating. This largely instrumental song is nothing but energy with sweet girly vocals on top of the mix.

On the hip hop/R&B tip is ***PRO MIX STREET #12***. This issue contains tons of radio hits. It starts off with "What About Us?" (93 BPM) from Brandy. Sexy spoken words get the mix started, while killer vocals and a strong beat make this very programmable and a great set-starter. Next up is Fat Joe's "What's Luv" at 94 BPM. This huge radio hit uses Missy-style beats. It features an extremely usable super clean mix and clean drum track. "Feels Good" (95 BPM) is the latest from Naughty By Nature. 3LW's sweet girl vocals on the chorus and sparse drumbeats make this big radio hit even more useful than the radio version. The chorus is borrowed from Tony Tone Toni's "Feels Good." "Jigga," from Jay-Z (99 BPM) is also a much better option than the other radio edits out there, featuring sweet drumbeats and an uncluttered mix. One of my favorite songs right now is "Foolish" by Ashanti. This sultry (90 BPM) R&B hit will draw the women in the audience to the floor. DJ Pauly does a great job, using sparse instrumentation to focus on the vocal and the beat. Speaking of beats, just hearing the drumbeat from "Saturday (Ooh Ooh)" by Ludacris (106 BPM) will get your audience screaming. This remix blows away the radio version and has more energy than the original. At 106 BPM, "Lights, Camera, Action" from Mr. Cheeks, featuring Missy Elliott & P. Diddy is a fun retro disco-style mix from Erik Michael, with lots of fun beats to play with. Closing out the set, "2001 Year-End Mega Mix" features various artists for a glorious 17:49! Starting with the closing vocal line of "The Matrix" over drumbeats, you will then hear all the biggest hits from 2001. This megamix is done by one of the nation's leading mix show remixers. The beats change slightly, so keep an eye on your dancers. •

ULTIMIX 89

Girlfriend	'N SYNC	94
Hide U	SUZANNE PALMER	132
No More Drama	MARY J BLIGE	132
Heaven	DJ SAMMY & YANOU feat. DO	138
Can't Fight The Moonlight	LEANN RIMES	132
Let Me Love You	DA BUZZ	136
Underneath Your Clothes	SHAKIRA	128
You & Me (Feels So Good)	SOLAR CITY/PEPPER MASHAY	130
A New Day Has Come	CELINE DION (CD Bonus)	92

X-MIX DANCE 66

Fa Fa Foley's House Of "X"	Megamix (16:03)	132-138
a. Wonderland	PSYCHEDELIC WALTONS feat. ROISIN MURPHY	
b. Cuban Sluts	BOSSA NOVA BABY	
c. Can U Play Bass	MIKE MONDAY	
d. Set Me Free	STEVE HASWELL	
e. Injected With A Poison	PRAGA KHAN	
What About Us?	BRANDY	120
Rapture (Tastes So Sweet)	IIO	124
Whenever, Wherever	SHAKIRA	125
Break 4 Love	THE COLLABORATION	128
Heaven	DJ SAMMY & YANOU feat. DO	138
Hey Baby	NO DOUBT	170
Stars	ABSOLUM	142

PRO MIX STREET 12

What About Us	BRANDY	93
What's Luv	FAT JOE	94
Feels Good	NAUGHTY BY NATURE	95
Jigga	JAY-Z	99
Foolish	ASHANTI	90
Saturday (Ooh Ooh)	LUDACRIS	106
Lights, Camera, Action	MR. CHEEKS feat. MISSY ELLIOTT, P. DIDDY	106
2001 Year-End Mega Mix	VARIOUS	

All the CDs featured in Remix Report are available at The Source DJ Music Supply. Call 1-800-775-3472 to order or receive a free catalog. For info go to www.thesourceformusic.com or e-mail thesourcedj@earthlink.net.

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Visually Digitizing Your Show

By Greg Tutwiler

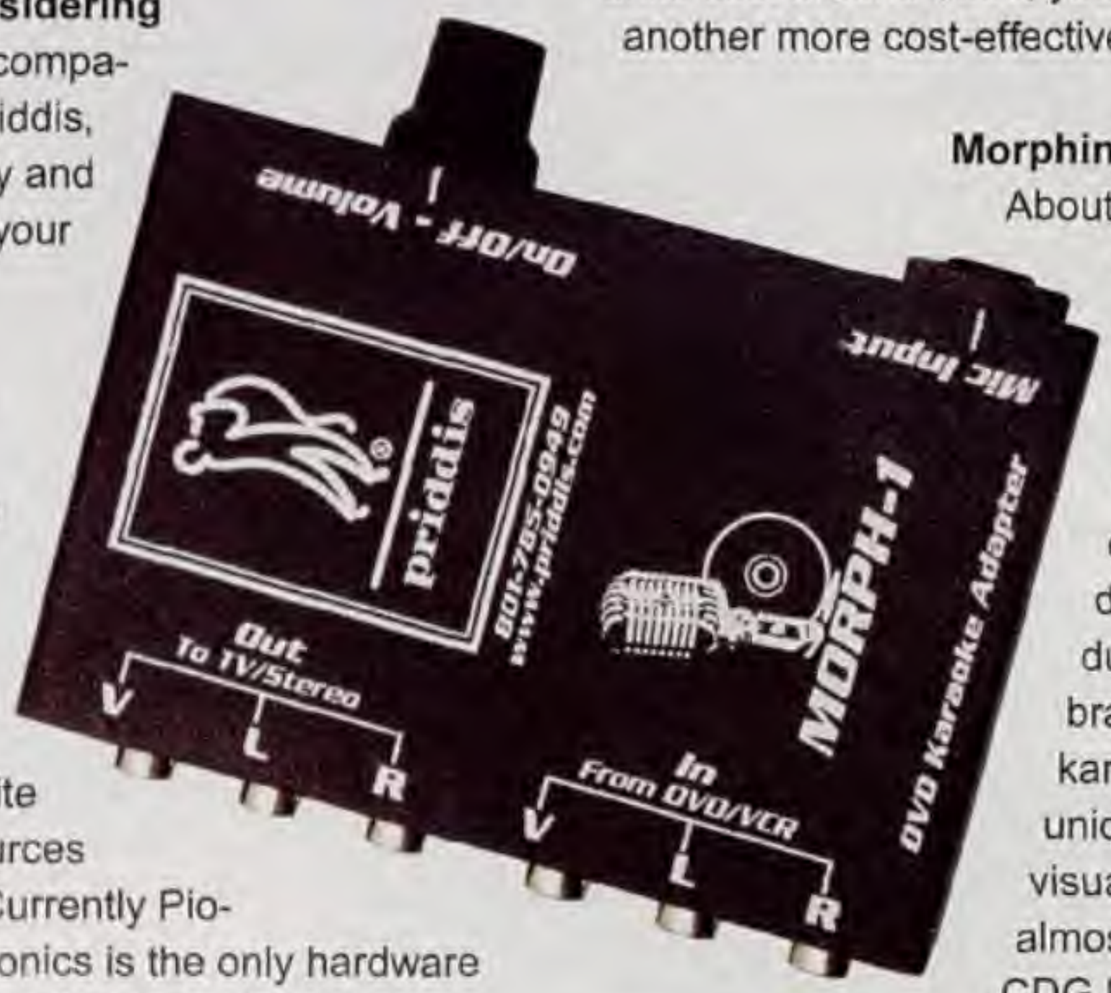
KJs have a new versatile digital video tool

To DVD or not to DVD—is that the burning question? The general consensus has been that DVD is fine for your favorite action adventure movie, but for karaoke? Forget it! Well, maybe not so fast. With top home karaoke hardware manufacturer Singing Machine selling millions of units last year, and the obvious home theater revolution taking place in the home entertainment arena, we should probably take another look at this emerging media vehicle.

Worth considering

Thanks to companies like Priddis, Promo Only and Pioneer, if your goal is a visually enhanced karaoke show, DVD is now a viable option. There are actually quite a few resources available. Currently Pioneer Electronics is the only hardware manufacturer that has a karaoke machine available designed specifically for DVD karaoke. The V555 is designed to play DVD, CDG and Video CD. If you are looking for a "one unit plays all" kind of machine, and currently have a large library of CDGs, this would be your best option.

DVD seems to be of most value to the DJ considering karaoke as a new addition to his or her company. There are now enough song titles available on DVD to allow you to put together a decent library of songs—at least enough to allow you to offer karaoke as an add-on service option to your customers. And where the Pioneer DVD karaoke units cost around $500, you now have another more cost-effective option.



Morphing it

About two years ago, Priddis Music, a major manufacture of CDG karaoke music discs, introduced their brand of DVD karaoke. It's unique in that visually, it's almost identical to CDG karaoke. "We identified a strong surge in the home use of karaoke," says Priddis creative director Christian Nelson, "and with

Add Flavor To Your Show

Promo Only has another new service worth looking into. As a KJ, if you have never considered using "drop-ins," you should check this out. Drop-ins are vocal samples and sound effects that you can use to add some humor to your show. You can use them as someone approaches the stage or as they exit. Or you can use them in your routine between singers or song sets. If you don't own any, now you can, at no cost to you.

"As Promo Only has grown, so has the number of visitors to our Web site each day," says director of operations, John DiSalvo. "Offering DJ Drops in a limited fashion has allowed us to beta test for both audio quality and system reliability. We're happy to say that we can now ensure both."

"What truly sets All-Time Greatest DJ Drops apart is that we, as DJs ourselves, have designed these samples specifically for the needs of real-world DJs," adds company owner Jim Robinson. "These are not some off-the-rack radio drops or programming hand-me-downs."

This comprehensive library of sound effects, announcements, and comic commentary are now available for you to browse at your leisure at www.promoonly.com. Samples are clearly titled and those with more explicit content are clearly marked, allowing users to build their own custom library of samples. "With a few keystrokes, in a few minutes, you can change how you present your show forever," concludes Robinson. Downloads of All-Time Greatest DJ Drops are free, with no password or subscription to Promo Only required.

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the home entertainment medium moving towards DVD, we realized the appeal of being able to use one machine for all entertainment choices."

Of course, typical DVD players will play DVD movies, your favorite audio CDs, and the new DVD karaoke discs. "Customers were telling us 'this is great, but I don't have any way to hook up a microphone', says Nelson. "So we came up with a solution. We call it the Morph-1."

Generic brand DVD players have dipped below $100. And now, by adding the Morph unit to your DVD player, you instantly have microphone capabilities, therefore giving you a DVD karaoke machine well under $200. The Morph pack comes with a microphone, a sample DVD karaoke disc, the conversion unit, and all of the necessary cables. A list price of $44.95 added to an already inexpensive DVD player makes this a very economical way to add karaoke to your existing system. Check out www.priddis.com for more information.

DVD amusement

Another cool advantage to using a DVD player is that it gives you the option of using VCDs (Video CD) and Pioneer DVD (www.pioneer-ent.com) karaoke discs. Both of these have adapted the original karaoke format, which was introduced as a two sided, twelve-inch laser disc. These discs featured full-motion, MTV-style videos running behind the on-screen lyrics. Most of them were pretty corny but definitely entertaining. Using this format occasionally gives your karaoke show an added visual bonus that will give your customers a fresh change of scenery.

Dance to the video

Another advantage to having the DVD player on board is the ability to add music videos to your show. If you have access to an assortment of bar monitors or a big screen TV where you perform,

music videos make a great addition. They help break up the karaoke routine or spice up a dance set.

Promo Only has a growing library of new pop, rock, country and club videos for the working video jock. But a unique part of their library is the assortment of classic videos. They have compiled several discs that feature the best hits from the 70s, 80s, and 90s. These videos are sure to grab the attention of your audience, whether they get up and dance, or just sit and rock out in their seats.

With vintage tunes like "You Shook Me All Night Long," "Love Shack," "Old Time Rock And Roll," "Gettin'Jiggy With It," and "Push It," you'll have an excellent tool to jazz up a slow night or break up a long chain of those ballads that karaoke singers love to sing so much. The discs cost no more than regularly priced karaoke CDs. Plus, each music DVD contains more than forty hit songs.

"We own one of the nation's largest music video libraries," says Nick Allard, Promo Only's Video Program Manager. "It dates back to the early 1980s, ever since music videos were serviced by record labels. Almost every video you can imagine—we can find it. We plan on releasing classic video DVDs until we drop. Plans have been discussed for classic reels of every time period, provided music videos from that particular time are available. Country videos are also being considered, as well as Best of the 80s Alternative Dance/New Wave and Disco Classics." •

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e-BEAT

By Dan Walsh

Visualizing a Digital Solution

Visual DiscoMix helps you get a firm grip on computer-based mixing

A number of factors have kept many DJs away from using software to do their mixing. High on the list are computer instability and the lack of immediate response. Let's face it: laptops aren't the most road-worthy pieces of equipment. And why would you put the success of a gig in jeopardy by relying on a DJ program's sluggish crossfader or cue button?

The designers of Visual DiscoMix have addressed these problems and come up with a software/hardware combination that will make skeptical, uncomputerized DJs sit up and take notice. This system takes full advantage of the advances in computer power over the last few years—in other words, it's not for wimpy computers. But the performance you'll see from this combo system just might make you think twice about putting your overtime cash into another CD player.

At home in your rack

Before we get into the virtual mixing features, it's worth taking a look at the overall concept of the Visual DiscoMix system. Of course, you could just use the software on its own, but the system's full potential can only be realized by using one of the company's purpose-built DJ Keyboards. Available in compact or extended sizes, these heavy-duty, metal-encased keyboards give you complete, instantaneous control over the software's mixing features. The keys are big and can take a pounding

(I checked!). It is definitely "plug & play". You can also chain a regular keyboard through it if you want. In conjunction with your favorite mixer, this is a roadworthy solution.

To make sound production easier, you can also get an outboard USB sound card, thus letting your computer's processor concentrate on all the fun stuff you're doing with your digital audio tracks. The dual stereo card offered by Visual DiscoMix was developed in cooperation with Texas Instruments and is specifically tailored to work with the software. I had no problem just plugging the USB connection into my computer and getting immediate sound.

Analyze this

As we look at the software, first off, it's helpful to understand how it deals with your MP3 or .WAV files. To achieve the instantaneous performance possible with the DJ Keyboard, the program loads your songs completely in physical RAM, thus avoiding any hard drive sluggishness. This is why the recommended minimum memory size is 384MB, to cover a typical four-minute song. Obviously, the more memory you have the better (Visual DiscoMix can currently use up to 800MB), which is true for any music software. With the price of memory at an all-time low, this shouldn't be a problem if you're putting together a professional system. (See sidebar for complete system requirements.)

Another way Visual DiscoMix achieves such stunning performance in the area of auto-beat mixing is by pre-analyzing your files. Before you can mix tracks, you have to run the DJ Analyzer application that is installed with the player software. It automatically extracts the beats per minute and charts the sonic waveform of the each song, then saves the information. In use, this enables the software to sync up the tempos of two tracks in less than a second. It also gives you a graphic representation of a track so you can visually identify the sections of the song.

To achieve the instantaneous performance possible with the DJ Keyboard, the program loads your songs completely in physical RAM

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The popular Titanium Vestax series mixers have been re-born with the new PCV (Plastic Conductive Volume) crossfader, designed and manufactured exclusively by Vestax. The technology behind the PCV crossfader, normally reserved for studio and broadcast standard equipment, has been tested to 2 MILLION passes without audible loss of quality. (Normal faders often "die" after only 100.000 passes). Add to this the stunning new face lift, the usual Vestax innovations and a range to suit everyones needs and we are sure you will agree that this beauty is not just skin deep...

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View to a mix

The Main Screen is the starting point for your mix. It packs all the primary functions into the top half, yet the layout is easy to navigate. Selected track information is displayed right at the top, with a virtual cross fader in between. This can be turned off when an external DJ mixer is used. Beneath the basic track info on either side are pitch controls and a space for the other graphic information on each track. You can also access a seven-band EQ in this space. Here you'll find the Memory Start button, which lets you quickly choose and remember a point to start each track, and Track Volume, which saves your specified level for the track.

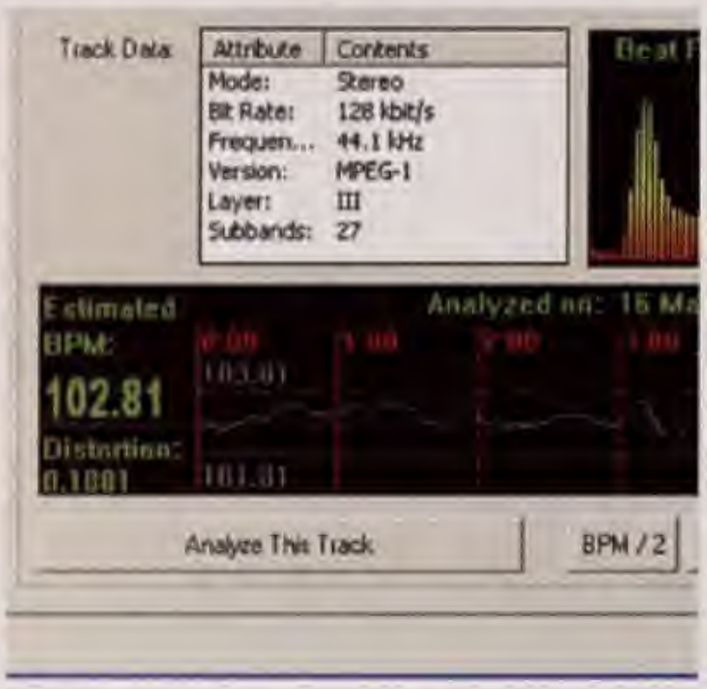
In the middle, under the crossfader is another helpful visual device—the Phase Indicator. This shows the time difference between the beats of each track you are playing. At zero, the two tracks are in sync.

Scanning further down the screen, you'll find the Autopilot settings. Sync Start synchronizes the first beat of anything you trigger (other tracks, samples, effects, loops, etc.) Hold Phase guarantees that the sync holds throughout an extended mix. It can be disengaged for non-beat-related mixing. Adjust BPM / Pitch adjusts the tempos within ±8% with no pitch change. With all three Autopilot buttons on, I found that the automatic beat-matching never failed, no matter how hard I tried to throw it off.

The lower section of the Main Screen is your Archive of music. This can be sorted in a number of ways and you can then create a Wait List for your set.

Eye candy, ear candy

Once you have a grasp on the basics, it's easy to start creating exciting mixes using Visual DiscoMix's loop and sample features. In this program, "loop" means a 1, 2, 4, 8 or 16 beat segment of a track that can be captured on the fly, one at a time on both sides. Loop Slide lets you adjust the load precisely. A "sample" is any portion of either track, up to six of which can be loaded on both sides and triggered along with any loops. This was where I really had fun with the DJ Keyboard. Each loop length and sample has its own button, and the buttons are as big as the shift button on my computer as I'm typing this. Obviously a different experience than punching those little blisters on a CD player.



For taking your mixes to another level, there's also the Spin-Mix module. Two things here make for interesting music. First, the Spin-Mix feature lets you take tracks that are far apart in BPM and mix them in a range of ±100% BPM. The second, which I found addictive, is the Spin Processor. This consists of a square for each side that you can move your mouse over and control the contour of certain special effects. (Space Twist was my favorite.)

Other special effects can be controlled from the Sampler window. These can be triggered along with any other functions and layered two at a time on each track. They include: X-Stop (a vinyl braking effect), Switch-Off (gradual slowdown), Chopper (cuts up the sound in sync), synchronized Echo, Flanger, Back (plays track backwards), and Wave (pans left and right).

Into focus

The Visual DiscoMix software-plus-hardware package offers a new, professional option for DJ's interested in computerized mixing. Its well-designed software and the roadworthy hardware make it an excellent choice for DJs ready to make computers part of their performance picture. •

Minimum System Requirements

Processor: Pentium 600 MHz
Memory: 256 MB (384MB recommended)
Sound Card: Sound Blaster compatible
Operating system: Win 95/98/NT/2000/ME/XP
DirectX: 7.0 or later

Pricing

Visual DiscoMix - DJ Pro - $795
Extended DJ Keyboard - $500
Compact Keyboard - $350
Dual USB SoundCard - $350
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Launch Pad for Creative Mixing

By Dan Walsh

DJ Pad 2020 combines elegant software with streamlined hardware

As DJ performance software programs have proliferated, we have been treated to a seemingly limitless variety of approaches to the basics of mixing. Obviously, at its most basic level, mixing breaks down to simply being able to crossfade between two tracks. The art is in how you get from one song to another or how you combine one song with another, as well as the songs you choose.

It seems logical then, that most professional DJ software we've seen to this point has used the dual turntable/CD player-with-mixer combination as the basic concept on which to build a graphic user interface. In turn, as hardware controllers have been added back into the mix to more conveniently access the power of the software, the model of the dual CDP has continued its reign.

A refreshing approach

The DJ Pad 2020 package from GLI starts with the basics, then takes the user to a whole new world. While the software, developed by SoundGraph, Inc., makes use of the dual controller idea, the addition of a unique hardware controller, the Touch Pad, is what makes this system a true breath of fresh air.

Installing the software (consisting of hardware and software drivers along with Microsoft DirectX 8.0) was a breeze. My Windows XP system had no trouble getting it up and running immediately. Once the software was in place, all I had to do to add the Touch Pad was connect the USB cable, let Windows "find new hardware," then reboot. This truly "plug & play" system couldn't have been easier to set up.

Let's start by discussing the software, keeping in mind that most functions can be easily controlled with the Touch Pad. A cool controller is worthless without some powerful software tools to control. DJ Pad does not disappoint. By way of the dual virtual turntables you can play and mix MP3, CD and .wav files. The overall appearance and layout of the screen is easy on the eyes. The background of each turntable lights up when it is active and animated clouds move within the turntables while the tracks are playing. A scrolling display gives you track information (number, name, time, BPM). Here you can set the master/monitor route, and access the primary functions: play/pause, stop, forward/backward jump, next song play, and previous song play. You can also play/pause with your computer's space bar. In order to use the monitor mode (i.e., cue with headphones) your computer must be equipped with a 3-D sound card.

Pitch control sliders give you 50% to 150% of change to work with. This easily synchronizes two tracks when you save BPM info with the track in the Play List. (More on

that below.) Use the crossfader located between the turntables in manual mode to perform your mix or set it to automatic mode (with five different fader curve choices—more coming with future upgrades) and let the computer do it for you. This is especially cool for a single-op mobile who wants to get away from the console for some interaction with the crowd (or sneak away to the powder room). Just set up your Play List with the songs you want on each side and the DJ Pad 2020 will alternate between them.

Countdown to creativity

The Function Window section in the lower half of the screen is where you can really have some fun. Besides the Play List, here you can access the Scratch Pad, Effect Pad, Drum Loop creator, EQ/Reverb, and Mixer.

In the Play List you can organize your songs, set track volumes, insert cue points into a song, and calculate BPM settings. Clicking the Detail button above the list area reveals the cue point of a highlighted track up close and lets you adjust it within 10 milliseconds. With the BPM calculator you can automatically or manually find the beats, then save BPM data for each track. Custom volume levels, panning, muting and routing of the audio can all be adjusted using the Mixer console. The DirectX 8.0-based EQ/Reverb section gives you full control over the contour of each track's sound. It offers a unique Coupling Mode that links the frequencies of each cued-up track in an inverse relationship. This means you can mix the highs of one side with the lows of the other, easily generating interesting remixes. I had a lot of fun with this function.

The Effect Pad is actually a sample trigger section that includes nine square blocks containing up to three "sound effect" samples in each area. Using what's called Absolute Mode, you can trigger each sample by tapping your finger on the Touch Pad in the corresponding area.

DJ Pad 2020 also makes it easy to capture your remixes in real time with its Remix Record function. You can record everything that you have going on (mixing, scratching, samples, drum loops, etc.) to a single .WAV file at the click of the red record button in the middle of the screen. Use a separate MP3 encoder to compress your new mix tracks.

Into uncharted space

Up until this point, you may be thinking that you've seen variations on these features before, and you'd be right. The DJ Pad 2020 raises the bar, however, with a few other excellent performance possibilities.

It includes a Drum Loop Generator that essentially adds a drum machine to your virtual rack of gear. It is equipped with a few usable preset patterns, but I especially enjoyed creating my own. You can play with the following parts of the drum set: hi-hat, snare drum, bass drum, high-tom, low-tom, ride cymbal, crash cymbal, and effect.

The DJ Pad 2020's Touch Pad really shines with the Scratch Pad function. This lets you digitally scratch a track by simply scrubbing on the touch pad with a motion similar to actual vinyl scratching. While it takes practice to get the effect you want (just like with physical vinyl), the software works with you, offering direction and speed settings to help you adjust the sensitivity.

The addition of a unique hardware controller, the Touch Pad, is what makes this system a true breath of fresh air.

You've got the touch

The Touch Pad gives you tactile control over DJ Pad 2020's important functions. It includes one slider that can control volume, crossfading as well as parameters of all the virtual sliders in the software such as Pitch, Mixer, EQ/Reverb, etc. You accomplish this with the Mode Selection Button, which switches between Relative Mode (the pad acts as a mouse/touchpad as on a laptop) and Absolute Mode, which accesses the software's features. What this means practically is that the Touch Pad can take the place of a regular mouse, thus streamlining your set-up. Another set of Forward and Reverse buttons lets you quickly cycle through all the controls available on any given screen.

For a price of $499.99 this hardware/software duo offers an uncomplicated but powerful way to access your compressed digital audio files and mix them creatively while not having to carry a large assortment of equipment. Everyone from remixers to mobile road warriors will appreciate this winning combination.

Go to www.glipro.com or www.techgeardj.com to check out the DJ Pad 2020 in more detail. You can also contact GLI for more info at 2691 West 15th Street, Brooklyn, NY 11224; tel: 800-454-7761 / 718-372-7849, fax: 718-946-4151.•

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Coordinating an Entertaining Career

MACKIE. presents Mobile Beat DJ ALLSTARS

Louisville DJ synchronizes education and experience to build a successful company

One of the best things about the disc jockey profession is that it truly is an equal-opportunity career. There are many DJs who barely have a high school diploma and some who are very educated. The backgrounds of disc jockeys are as varied as all of society. That being said, the people in this profession who hold advanced degrees are definitely in the minority.

Entertaining the entertainers

Sharon Gazaway-Bell of Audio X-Press (LLC) in Louisville, Kentucky is one of those degree-holders. During an interview at the last Mobile Beat Winter DJ Show, her extensive business knowledge became immediately apparent. She uses her management and personal skills to tailor her wedding service to the tastes of each bride and groom.

A major part of the success of Audio X-Press has been Sharon's abilities at coordination. Carefully planning *wedding receptions* with brides and grooms is her forte.

This talent for event planning and synchronization recently caught the attention of the movie industry. Sharon was asked to coordinate the opening gala for the movie *Ali*, starring Will Smith, in December 2001. Although she can handle the star power that was in full effect at the *Ali* screening, Sharon makes the effort to treat all her clients as stars.

Valuable chips

Sharon Gazaway-Bell's road to this kind of success has been paved with a variety of learning experiences. Even with an education gained in the hallowed halls of Eastern Kentucky University, she admits that real-world lessons have played a big part in helping her build her business. From school she went to work at a Hills department store, where she was an assistant manager. Through a series of jobs and transfers, she ended up back in her hometown working for Frito-Lay.

While originally Sharon landed at Frito-Lay because there was nothing better on the horizon, she now sees the positive side. "This job was like joining the Marines. It was very physical. I actually had to drive a big truck and deliver potato chips to stores." Despite the grueling conditions, the job didn't leave her with a bad taste in her mouth. At first, she thought, "...this is beneath me. I am a college graduate." Over time, she advanced through the ranks and found that Frito-Lay offered excellent training in dealing with sales and personnel.

"They provided formal classroom training, but the real education came from getting out with the customers," says Sharon. "I also picked up on the importance of customer service. I figured out very early in my career that if you delivered on your promises, people would want to do business with you." You might say Sharon learned how to deal with customers who had chips on their shoulders.

X-Press lane to success

Sharon has been in the DJ profession since 1993. She began by helping out at her church with sound reinforcement. Initially, she wanted to focus on sound reinforcement as a career, and thought that being a DJ would provide a back door into that profession. "Besides," she says, "I have always loved music and entertaining and I already had a 'real job' so I wanted something fun." Despite her current executive demeanor, Sharon admits that she went to *all* the parties at school. However, she was only allowed to watch the DJs from the sidelines—they wouldn't let a woman spin.

The Audio X-Press team—L to R, top: Sean Howard, Robert Gazaway, Jason Mullins; bottom: Rick Bell, Sharon Y. Gazaway-Bell, Wanda Gazaway

But spin she did, once she began booking her own gigs. "Our first event was a fashion show and then a wedding. We double-booked ourselves the very first day. We were about 45 minutes late to the second gig (the wedding reception). We did not have any speaker stands so I just sat the speakers on the floor. I had about 50 CDs and some tapes. It was too funny. That was the longest day."

"My brother and his wife came to help me because they did not have anything else to do that day. My husband was there just to hang out. We had business cards made with just my name on them because the company didn't really have a name yet. I believe we were paid about $150 for the wedding and $50 for the fashion show. We did get another gig from that first wedding reception."

It didn't take long for the business to expand. Sharon's family was watching her run the operation and her brother took notice. "About one month later my brother called me and asked if he could work with me on this 'DJ thing.' I said yes and we worked together at every gig for about two to three years. I gave him one third of the money from each gig and we learned the business of entertaining together."

Beyond wedding bells

Since then, the business has grown to include ten people and four complete sound systems. Event coordination is a primary focus for Audio X-Press, while a number of other services fill up the company's schedule.

Audio X-Press certainly takes the scenic route, keeping Sharon and her crew busy. "We coordinate corporate events and weddings. We sell wedding invitations and business stationary. We provide public address systems for meetings, churches and small to medium concerts. We are members of the Chamber of Commerce, the Visitors and Convention Bureau, the National Association of Women Business Owners, the Association of Bridal Consultants, the American Disc Jockey Association and many other local networking groups. I am a member and one of the soundmen for one of the largest African-American churches in Kentucky, with over 7000 members."

Throughout it all, Sharon credits her family as her biggest influence. "You may notice the word 'we' is used in all discussion about Audio X-Press. I am its leader but it is the 'We Factor' that has made Audio X-Press a success."•

A Burning Love for Singing

Canadian DJ uses his voice to heat up the crowd

The year was 1984. For Bruce Graham of Mississauga, Ontario, that ominous year proved to be the beginning of a surprising new chapter in his already well-seasoned music career. In 1965, he had begun his professional musical journey by playing bass and singing in an R&B band. During the seventies, he focused in on his vocal talents, putting together a Vegas-style act that he toured with all over North America and the Caribbean.

When disco hit the music world, however, everything changed. Many veteran DJs can tell their own variations of Graham's story: "I started as a mobile disc jockey back in 1984. Before that I had my own band and was constantly on the road. At that time, bands were too expensive and DJs were getting all the business. I was asked to DJ a wedding and reluctantly did it. I got three bookings from that dance, plus overtime, and have never looked back."

The importance of his family life led Graham to a decision to turn his back on the grind of the road. And though it seemed at the time that his singing career was put on hold, a new musical technology enabled this balladeer to sing on by creating his own unique performance niche.

Singer with band on demand

Around 1986 or '87, Graham discovered karaoke tracks. These were all that the singer needed to add his voice back into the mix at his DJ gigs. From that point on, crooning became as important as spinning tunes and emcee patter during his events. "I sing at every single job," says Graham. "The place goes nuts over it. I sing mostly Elvis songs and those of the 60s and 70s...Every time I sing the crowd goes crazy because they do not expect a DJ to sing, never mind be a *good* singer."

A true entertainer, in the Wayne Newton/Elvis mold, Graham has succeeded in "mobilizing" the lounge or nightclub-style act. He makes full use of audio and lighting to set the mood. "Being an entertainer, I like to go down to the audience and sing to the ladies. I usually sing on one of the tables they are sitting at. The place goes wild over that," reports Graham. He typically spreads 25 to 30 vocal performances out among the song selections for each show. It's kind of like "Elvis being a disc jockey, if you can imagine that." These days he takes his one-

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man show to parties and wedding receptions all over the Greater Toronto Area. He consistently pulls in a higher-than-average rate for his performances.

Graham relies on the Yellow Pages, brochures, on-site business cards and a large banner ("Bruce Graham, The Singing DJ"), as well as media coverage to get the word out about his unique service. He also has no qualms about cold calling hotels and corporations to let them know he's available. And last but not least on Graham's list: "Always keeping in touch with past clients by mailings and phone calls."

Making the winning play

Graham's serious attitude toward giving his audiences a fun experience has also gained him wider public notoriety. In 1995 he was asked to sing the national anthems (Canadian and US) at the Sky Dome for a Toronto Blue Jays game. Later, the Toronto Raptors called him as well. All told, he has performed for these major league sporting events four times so far.

The sports metaphor also fits Graham's entertainment philosophy. "I think every DJ has certain types of functions they like to do better. I usually send my DJs out to do the functions they are good at...If you have the right people, you can cover all the bases."

But entertainment also requires flexibility: "To be successful in this business you have to be very versatile," insists Graham. "The DJ is there to please the audience, not himself. No one in the room should be left out." It's unlikely that anyone who finds him or herself at a Bruce Graham event will ever feel left out as this singing DJ transforms their party hall, for a few hours at least, into a Las Vegas stage. •

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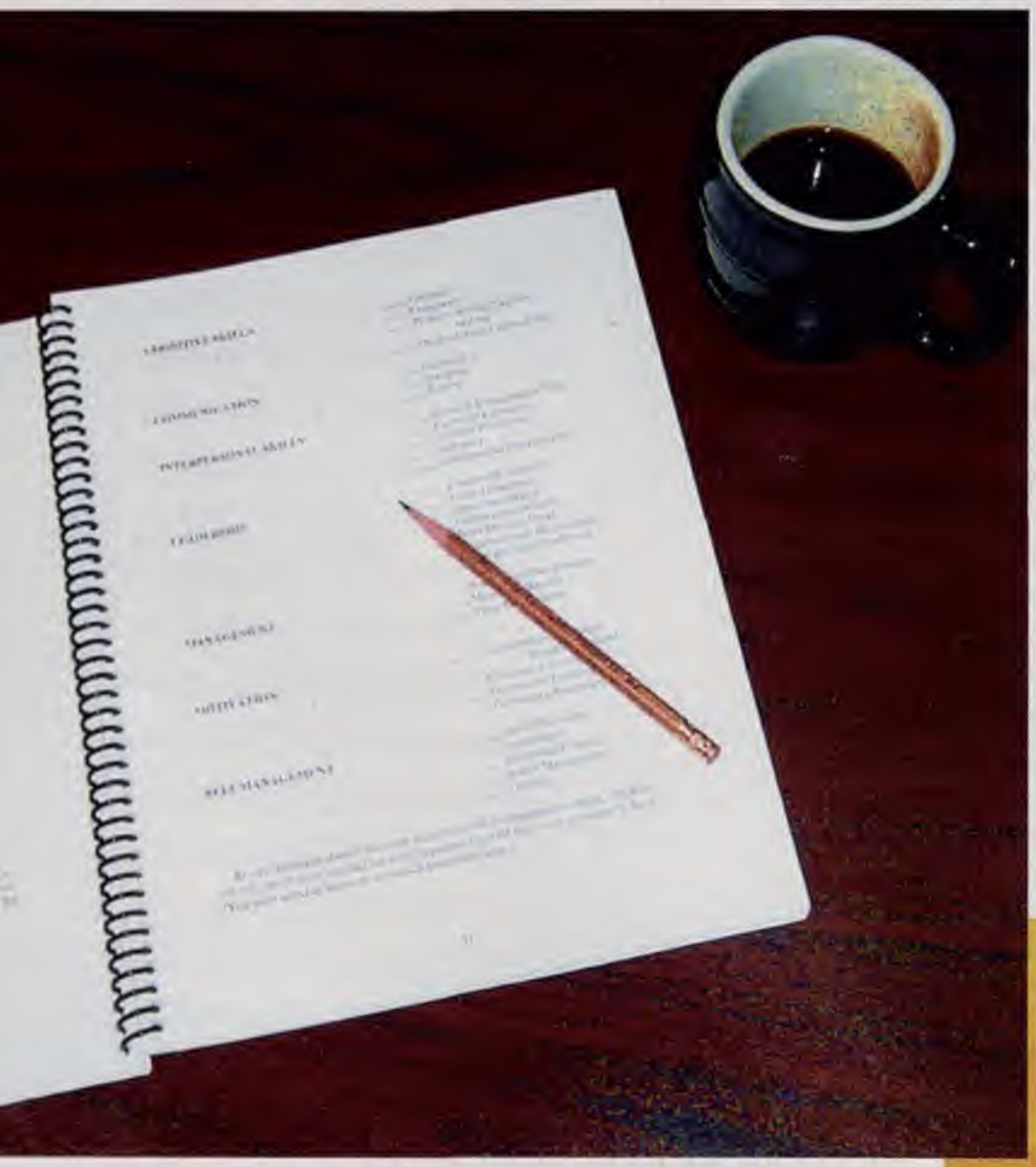

By Anthony B. Barthel

You've probably heard people say, "If you know so much about it, why not write a book?" On the subject of hiring personnel, one professional DJ has done just that. Matt Martindale, President of the Colorado Professional DJ Association and former owner of a large multi-system company in Colorado, has self-published his first book, entitled, *Hiring: The Secret to a Successful Reputation.*

While initially, I shared the assumption with others that *Hiring* is a book specifically for large system operators, I was surprised upon reading it how it applied even to single operators like myself. There are a lot of tips that I found useful as a single operator, making the work well worth the price, but for those who have or plan to have employees, the information will prove invaluable.

Taking stock

The book starts by helping you prioritize your business. Through a series of forms, exercises and anecdotes, the book helps you establish the direction you want your business to take. These are useful exercises for businesses of any size because they help you step back and evaluate the state of your company. Since Martindale, like all of us, is also an entertainer he uses his entertainment skills to make the book enjoyable to read. Rather than be a dry text, anecdotes and literary quotes are used to make the book both fun and informative.

One of the more valuable lessons of the book has to do with the realization that every action by every employee, including the owner of the company, affects the reputation of the organization.

It's people!

One of the more valuable lessons of the book has to do with the realization that every action by every employee, including the owner of the company, affects the reputation of the organization.

The meat of the book has to do with dealing with personnel. Some of this material can also help, to a lesser extent, in dealing with customers. This is where the author is very definitive about steps to take and how to specifically evaluate personnel before going through the expense of hiring them.

In section two, appropriately titled "Building a Team that Understands the Goal," you'll methodically walk through the basics of behavioral interviewing, writing interview questions, how to spot specific personality traits, desired characteristics and technical knowledge in a future applicant, and where to find a potential DJ.

Lastly, section three helps you make a selection. It includes information on interviewing over the phone, sending "homework" with the application, interviewing techniques, checking references and developing a candidate rating/ranking system.

Accompanying each section in the workbook are the necessary documents to begin the action process. It also includes sample questions, profiles, forms, checklists, and more to provoke your own thought and activity.

The last word

For anyone looking to expand their business or for simply a tool to help evaluate how the business is running Matt Martindale's *Hiring: The Secret to a Successful Reputation* is an excellent choice. You can find out more about the book and how to order it, and also obtain forms and news on upcoming publications, at Martindale's Web site, http://books.funforbusiness.com. •

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The place to start...to increase your creativity with better beat-mixing skills

By Dan Walsh

visual mixing stimulation

A founding father of the DJ nation shares some valuable information

If you've never touched a turntable or DJ CD player before, or if you are looking for help in becoming a better mixer and filling up your creative bag of tricks, one of the following videos will come in handy.

Be A DJ Part 1 and Part 2 with Jam Master Jay of Run DMC ($19.98 each, from Warner Bros. Publications, www.warnerbrospub.com), both feature words of wisdom and exciting performance footage from one of hip-hop music's seminal DJs. Jam Master Jay, along with Joseph Simmons (Run) and Darryl McDaniels (DMC), is responsible for the groundbreaking 1983 single "It's Like That" that marked the birth of modern hip-hop. Run DMC brought rap to the mainstream, was the first rap group to win a Grammy Award, and achieved many other rap music firsts.

On *Be A DJ Part 1* aspiring DJs are shown the basics on turntables, mixers, CD players and how to get started mixing. Between the clear, easy to understand explanations of DJ technology are segments with Jam Master Jay reminiscing about why he got into DJing (he gives a big nod to Grand Master Flash), how he got started (using the knobs on a stereo to mix between the radio and a record!), and inspiring clips of Run DMC in concert.

While Jam Master Jay helped develop hip-hop, he makes it very clear on this video that he considers all DJs to be part of one big picture. The video encourages young DJs to keep their horizons broad and practice hard to achieve their goals.

Be A DJ Part 2 jumps off immediately into deeper material, including more in-depth sections on beat matching, cueing, record marking and CD mixing. For the CD mixing segment, Jam Master Jay brings on digital DJ Gerald "World Wide" Webb to show how it's done. DJ WWW clearly presents the concepts of loop building, cue effects, and pitch/tempo shifting, and in the process illuminates the similarities and differences between vinyl and CD approaches. (Webb is also slated for his own Warner Bros. video and book releases on CD mixing, due out Summer 2002.) This second video is definitely the place to start if you've been a Mobile DJ for a while and are looking for a way to increase your creativity with better beat-mixing skills.

Part 2's concluding section on marketing yourself as a Mobile DJ covers all the basics, without going into detail. For experienced mobiles, it will seem elementary, while for young, aspiring DJs, it may open their eyes to the possibility of combining the creative urge with a regular paycheck. Additional practical information on this subject can obviously be found in the pages of *Mobile Beat* and at the Mobile Beat DJ Shows.

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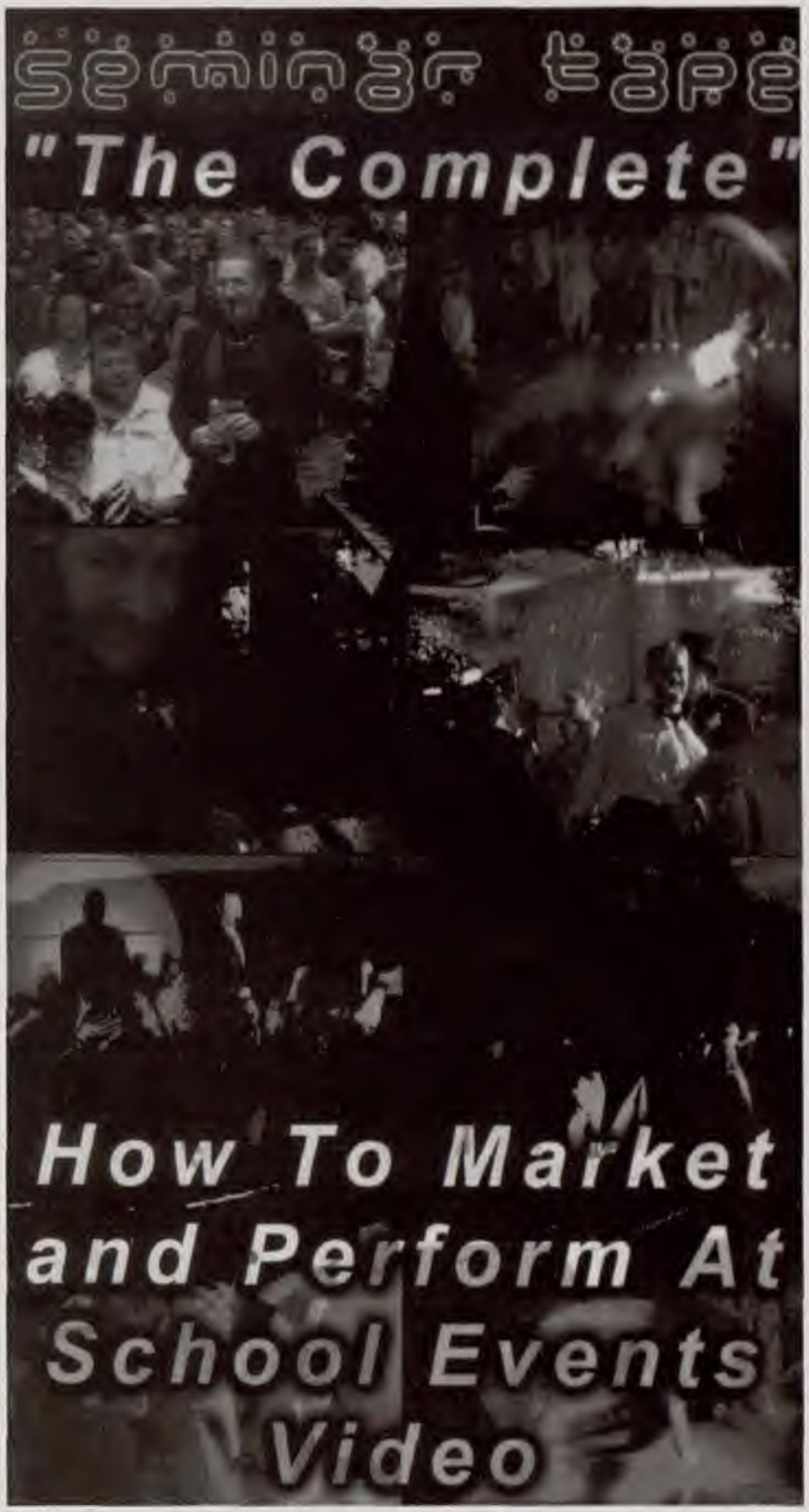
Tapping the Energy of Youth

By Dan Walsh

Video takes you to school, helps you make the grade

For many of us, the world of youth-related events seems mysterious, even frightening. Maybe you've heard about the potential income to be made by DJing school dances, proms and other special events but you're as nervous as an eighth-grade wallflower about diving into this market.

Whether the above describes you or you are actually a seasoned school market pro, there is a lot of good information packed into *"The Complete" How to Market and Perform at School Events*, a video from Chris Mills. Mills is CJ of CJs DJs, Las Cruces, New Mexico, and has over fifteen years of experience in the school market. The video gives other DJs the chance to benefit from his trial and error before taking the plunge.



Seminar...plus

CJ's standing-room-only seminar on school events at the 2001 Las Vegas Mobile Beat DJ Show forms the core of the video. This, by itself, would provide ample information for DJs interested in beginning or improving their youth event skills. However, the presentation is augmented by additional commentary and summaries by CJ, strategically placed throughout the seminar footage, as well as demonstrations of interactive dance instruction from actual CJs DJs events. After the seminar is a frequently asked questions section with Mills giving his answers on a number of important topics. As an added bonus, you'll also find video of his performance at the Mobile Beat DJ Show's DJ All Star event.

Throughout, CJ deals with questions from DJs within the context of his seminar outline. Combined with CJ's upbeat and fast-moving delivery, it makes for a lively educational experience. In other words, you get a lot of info with no dead air. The summaries are very helpful for getting a firm grasp on the accumulation of information.

Doing your homework

"The Complete" How to Market and Perform at School Events covers all the important information for the three levels of school events: elementary, middle school/junior high, and high school. CJ breaks down the unique aspects of performing for each age group and offers numerous tips on how to deal with everything from making contacts and booking gigs to handling objectionable music (so you'll have repeat gigs!).

In terms of marketing, CJ has a lot to say about making personal contacts with teachers, class organizers and principals, and especially school secretaries, who are the ones who have all the information you need at their fingertips. He offers a number of suggestions for building these important relationships.

There is a lot of material on how to make each event as exciting as possible. The video explains teaching middle schoolers interactive dances, building appropriate audio and lighting set-ups and mixing methods aimed at giving senior high dance music sets a more club-style flow. CJ has a good handle on what the kids expect, at each level. Summing up his approach to high school events, CJ says, "You gotta be able to rock the house, but not tick off the principal!" The video is filled with ways to accomplish that goal.

When the bell rings at the end of the day, the information on this video is well worth its cost of $59.95. To order the tape or to find out more about it, contact Chris Mills by phone at 505-521-3676 or by e-mail at cjsdjs@cjsdjs.com. ●

Part 2

Taking Aim with Direct Mail

By Mark Johnson

Getting results with your ad in every mailbox

From the Yellow Pages and newspapers to bridal shows and even TV, there is no shortage of ways available to promote your business. Despite the variety, however, the one that you can always depend on is direct mail.

Direct mail brings your advertising message right to your prospects instead of gambling that they'll find you in the Yellow Pages or happen to catch your ad in the newspaper. You know that they will at least give it a single glance as they review each day's mail.

There are different flavors of direct mail, each with its pros and cons regarding expense, penetration, accuracy and overall effectiveness. Let's take a closer look...

Counting the cost

The first major issue will be postage. We've all received mail without a 34-cent first class stamp, but rather some form of reduced rate, reduced class postage. If you've ever wondered how to get a reduced rate on postage, you can visit any post office and pick up Publications 49 & 95. These explain the many possibilities of pre-sorting, sorting, quantities, frequencies and permits needed to get these reduced rates.

When it comes to trying to reduce the postage yourself, I have two words for you: "Don't bother." By the time you prepare the database of addresses and proof them, in addition to making their minimum quantities, you will have saved nothing and perhaps even spent more than 34 cents per letter.

Companies like Val-Pak, Money Mailer, Super-Coups, and others exist to accommodate the infrequent, low-volume mailing customer (you) and still offer some advantages of cost savings and maximum exposure.

Typically these companies have divided your geographical area into 10,000-address segments, usually representing roughly 50,000 people. (Do the math to see how many segments may exist in your area.) They will print your ad from your artwork or create the ad based on a drawing. Your ad will typically be on a 8.5 by 3.5-inch piece of paper and you may be allowed up to 2 colors of ink on one color of paper. The cost for printing, envelope stuffing and postage may be around $400-$500 for your 10,000 mailers.

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and only charge you $500. Normally, 10,000 letters is $3,400 in postage alone, but they cut the cost by pre-sorting, pre-delivering and truly making it up in volume and frequency. Plus, your ad is not the only ad in that envelope.

Up to 30 ads may ride together, as long as the total weight doesn't exceed the one-ounce limit. These companies will often promise exclusivity within your industry. That means that the other 29 advertisers will be muffler shops, pizza parlors, plumbers, etc., but you will be the only DJ.

Mailings usually go out every 6 to 8 weeks, so you can target your ads to certain times of the year. This method is useful for building up your less active months.

Regardless of the date you mail, you will always run the risk of over saturation. If you mail in April, you may completely book up all your available slots for the graduation and communion season and may have to turn down any later responses. But that's a good problem.

Focusing in

Another form of direct mail that I've found successful is mailing to a very defined area. Where mailing to 10,000 homes is a bit random, focusing your mailing on specific "condominium neighborhoods" will perhaps reap greater returns.

A condo neighborhood is a private looking group of streets that frequently has a centralized community center available for party rentals. Basically, you have a defined audience of prospects, with similar economic resources, sharing a common party facility.

In this case, bite the bullet and go with first class postage.

You may completely book up all your available slots…
but that's a good problem

But instead of using labor-intensive 34-cent first class letters, consider using postcards, which (as of June 30, 2002) cost 23 cents each.

You can design your front and back artwork such that you can get four postcards from a standard 8.5" x 11" sheet of card stock. Any office store will sell you the stock, allow you to copy both sides and will have a professional paper cutter available for a small fee. A recent run of 400 postcards cost me $7 for 100 sheets of card stock, $8 for 200 photocopies (both sides) and an extra $5 for professional cutting into quarters. That's 5 cents, complete, for each postcard. And don't scrimp on the professional cutting. Trying to cut more than 3 sheets of card stock on a regular paper cutter introduces shifting and is a pain in the neck. It's only five bucks!

Using fluorescent card stock will make your postcard stand out in the recipient's daily pile of mail. It may get you that important second glance.

The addresses for the neighborhood can be acquired in four ways. First, you can drive through the neighborhood, writing down all the streets and house numbers. Second, go to the area's town hall and look at the property records, which are in street and house order. Third, you can take the street names to the library and use a reverse phone book that's in street order. The fourth method is the Internet version of number three: go to a Web site with a white pages search engine, such as Infospace (www.infospace.com) and do a reverse look-up. While you do not need the actual names of the residents, you must use something like "Our Neighbors At…" or the piece will be returned by the post office.

Programs like Word, Excel or Access allow you to create and sort lists of these addresses. Get simple Avery labels from the office store, follow the label wizard program and—voilà—instant mailing labels.

You have the complete backside of the postcard as well as the left side of the front for your message. Specifically remind your audience that they have the community center at theirdisposal for parties. Provide a list of different parties. I have a list of about 12 parties that I rotate depending on the season. If it's the September mailing, I put "Halloween" at the top. For November, it's "Christmas." On the April mailing, I include "Graduations" and "Communions." Birthdays are implied year-round.

To target more affluent neighborhoods in your area, simply add "Pool and Deck Parties" and "Block Parties" to the list and remove any reference to a common party facility.

100 very directly mailed postcards will total around $35. That's just one dollar more than the postage alone if you were to mail envelopes. These savings allow you to pinpoint your mailings to particular neighborhoods instead of blanketing the countryside. While this method would cost $3,500 to mail to 10,000 addresses, you would never use this method for that many. It's cost effective enough to run every 2-3 months during the year. •

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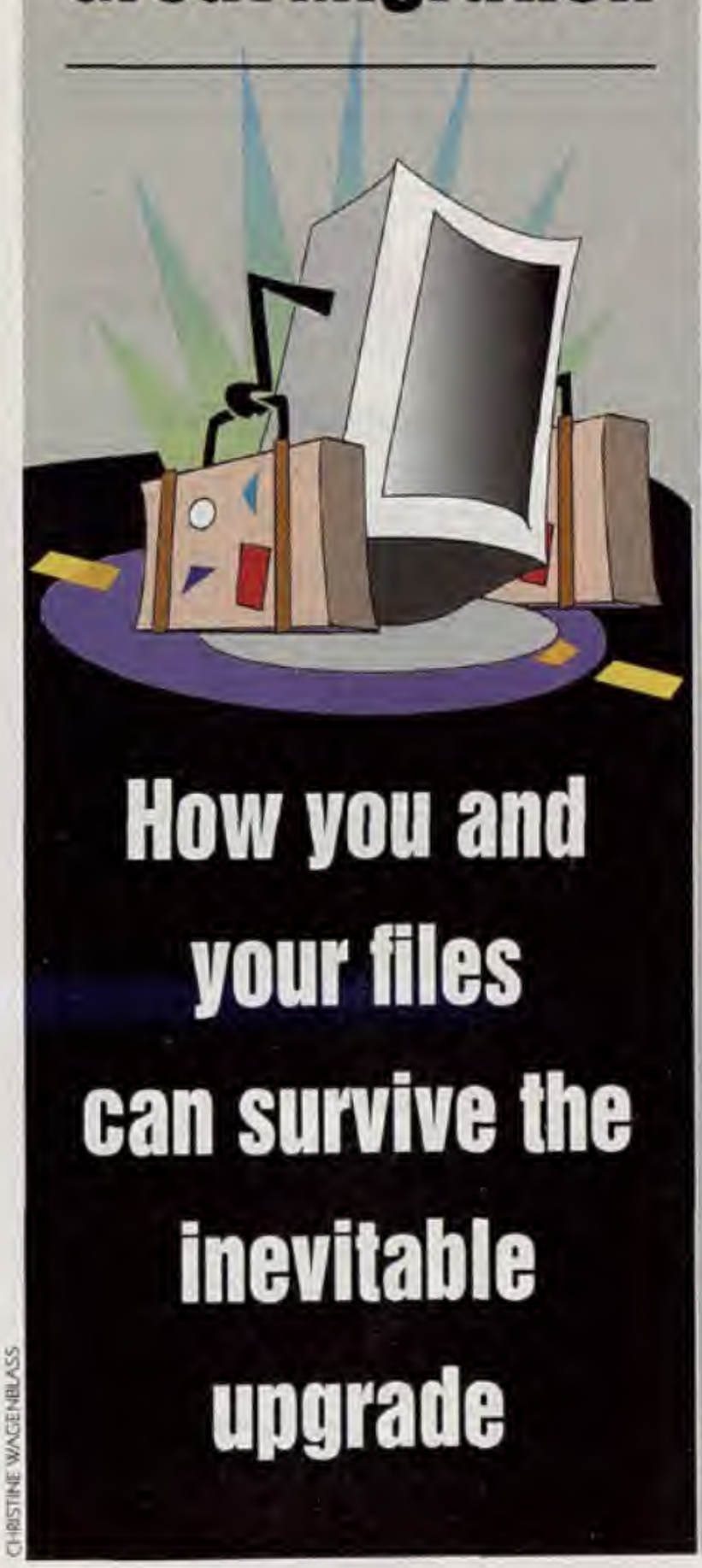
From Old to New:

The Great Migration



How you and your files can survive the inevitable upgrade

CHRISTINE WAGENBLASS

By Reid Goldsborough

The only constant with computer technology is change. No matter how comfortable you are with your current PC, at some point you'll need to move on to a new one. Perhaps you want to use programs that won't run on your old PC. Perhaps you've run out of hard disk space and memory. You can upgrade or replace these components, but with a computer more than three or four years old, it's often better to buy a new system.

The experience of "migrating" to a new PC can range from hellish to exhilarating, depending largely on how well you prepare, and whether you're dealing with one PC or several hundred.

Surveying the digital landscape

First, check if you can use your old programs and hardware peripherals with any new computer you're considering. One key is the new computer's operating system. Check the Web site of the operating system vendor. Microsoft, for instance, lets you search the "Windows Catalog" to see if programs and peripherals are compatible with its new Windows XP operating system. You can also check the Web sites of the software and peripheral vendors.

If a program or peripheral is incompatible, all is not lost. Though it will cost you, upgrading a program usually brings added benefits. With peripherals, sometimes you can overcome compatibility obstacles.

In upgrading recently to a new HP Pavilion 2.0 gigahertz machine, I knew that my versatile 10-year-old Maxi Switch keyboard wouldn't work with it. It has an old keyboard-style plug, which I had been using on a newer computer with the help of a PS/2 adapter. So I bought a second adapter to let me plug the PS/2 adapter into the USB port of my brand new computer.

Belkin Components of Compton, Calif., at (www.belkin.com) sells a lot of adapters like this, though you may be able to buy a Belkin adapter less expensively, as I did, from a third-party vendor such as USB-Shop.Com (www.usb-shop.com).

Watch data go

Next, plan how you'll be transferring your data from the old system to the new one. You have many options.

The simplest, dubbed "sneaker net," involves copying files onto floppy or Zip disks, Jazz portable hard disks, backup tapes, or writable CD or DVD discs and then walking them from one PC to the next.

With floppy disks, no single file can be larger than the 1.44-mega-

The experience of "migrating" to a new PC can range from hellish to exhilarating, depending largely on how well you prepare...

byte capacity of the disks unless you use a program to split up larger files into smaller pieces, such as Freebyte's free HJ-Split, at http://www.freebyte.com. The floppy route though is too slow unless you're moving only a few files.

With Zip and Jazz disks and backup tapes, both the old and new computer must be equipped with the same technology. With writable CD or DVD discs, the old computer must have a writable optical drive.

Another option, if you're comfortable working inside a computer's case, is to remove the hard drive from the old PC and temporarily install it on the new PC. However, the new PC, though, has to use the same hard drive technology.

A third option is to transfer the files through the Internet using your Web space at your Internet service provider or an online storage service such as Xdrive (www.xdrive.com). This method is slow, though, unless you have a cable, DSL, or other broadband connection.

One more option is to connect the two computers directly using a parallel, serial, USB, or network cable. Windows can help here. In Windows XP, the Files and Settings Transfer Wizard can transfer files and Microsoft Office settings, saving you time if you've customized these programs. But you'll have to buy the appropriate cable unless you have an extra one around.

Paying for utilities

Third-party "system migration utilities" can do more, but you'll pay for the convenience.

PCsync from Laplink (www.laplink.com) comes with both a serial and USB cable. It supports 45 different programs and costs about $75. IntelliMover from Detto Technologies (www.detto.com) supports 47 programs and costs less—about $40 for the parallel-cable version and $45 for the USB-cable version. Aloha Bob PC Relocator from Eisenworld (www.alohabob.com) costs about $40, comes with a parallel cable, and transfers entire programs. Unless you no longer have the installation discs, however, you're usually better off with fresh installations. All three programs are appropriate for home users as well as small businesses.

If you're responsible for migrating many computers, an industrial-strength tool, such as the well-regarded PC Transplant Pro from Altiris (www.altiris.com) can automate the process. A 100-node license runs about $2,000, with other license options available. •

Reid Goldsborough is a syndicated columnist and author of the book Straight Talk About the Information Superhighway. He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.

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Better your performances by understanding just where you stand

Where It's At: Beyond Two Turntables and a Microphone

By Mike Ficher

Whether you engage an audience with interactive activities or prefer a more passive, supportive performance; whether you support the evolving paradigm of simplicity in set-up or present a lighting and audio rig the envy of Las Vegas, how and where you set up and deliver your performance often plays a critical role in the success of the entertainment at your event.

If the event is a dance-oriented affair, calls for or incorporates many interactive elements, or will feature a significant amount of time dedicated to emcee responsibilities, proximity to the dance floor is essential for increasing the odds for a favorable audience response.

Close to You

"The DJ booth and speakers should be as close to the dance floor as possible," contends Carl Mindling, owner/operator of Nickelodeon in San Jose, California. A veteran DJ, in the biz since 1969, Mindling offers three key benefits for setting up the audio gear near the dance floor:

- Ease of making requests.
- Access to emcee by host, vendors and any other

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parties who need to make contact with the person in charge of timing/announcements, etc.

• Ease of conducting special dances, skits, presentations, toasts, roasts or other event activities.

"A DJ's position strongly impacts their ability to effectively orchestrate an event," notes Mindling. A rare professional whose career touches five decades, the Nickelodeon owner supports his case with an underrated, but increasingly critical entertainment element.

Proximity to the dance floor is essential for increasing the odds for a favorable audience response.

What Did He Say?

"One of the top three complaints I hear about DJs is that some or all of their announcements were not heard," says Mindling, echoing anecdotal evidence from many guests, hosts and other professionals. "There are a few microphone technique reasons for this problem, but it can also be a sound reinforcement glitch."

"Too often DJs brag about bottom end and their pumping subwoofers, but the intelligible sound for their voices is mid and upper mid ranges." To mitigate this issue, Mindling suggests elevating a set of speakers to provide broader room coverage, particularly if the following set-up conditions exist:

• Shoved back in a corner

• At one end of a long rectangular shaped room

• In the middle of a room with most of your audience on each side of you instead of in the line of fire of the speakers.

"Sound is very directional," notes Mindling. "In the third situation, I would aim my tripod speakers out to the left and right for maximum coverage."

Even if forced to set up away from the action, Mindling attempts to place his speakers near the dance floor to maximize sound direction and minimize negative feedback. "This option at least avoids having the guests being blasted at their tables," said the veteran jock.

Many jocks, if they are unfamiliar with a facility, visit the site to enhance planning, ensure the appropriate equipment and accessories are available in their set-up and to gain a feel for room conditions. Many consult with the client, host or facility to ensure that they are positioned for maximum effectiveness.

Move That Body

Another, yet no less significant element of positioning is how you move around the impromptu stage and how the positions you choose to conduct announcements impact the effectiveness of your communication.

For example, moving around nervously during crucial points of your commentary may distract the listener from the message. Positioning yourself in or near the path of the entering bridal party will undesirably deflect attention away from them. Looking into the podium or away from the audience will blunt your ability to develop an effective connection with the guests.

Experience—the Best Teacher

So, here I offer some insights gathered during fifteen years in the entertainment business as, primarily, an interactive performer, plus some tips gleaned from top public speakers:

• Look at your audience and engage different individuals or groups in the room by varying your view as you speak.

• If possible, abandon the sanctuary of the console and connect better with your room.

• Move around when speaking, if suitable. However, during critical points in the content, find a more stationery position to allow the message to be the primary sensory point at that moment for the listener.

• Subtly employ hand gestures and body language to emphasize specific points. Don't overdo it—use discreetly to increase effectiveness.

• Practice by watching yourself in the mirror in order to identify any physical habits that may distract an audience from the message, as well as to determine effective hand gestures and body language.

Whether your primary focus is positioning your audio gear or working out your movements on the stage or the floor, increase your chances for success with an astute study of your performance environment and a critical view of your place within it. •

"The world's a stage and most of us are desperately unrehearsed." – Sean O'Casey, Irish dramatist

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Southern Style Beach Music

When in Rome, do as the Romans do

By Jay Maxwell

As mobile disc jockeys, we typically focus on music that will ensure that people will want to dance and have a good time. Mobile DJs all across the United States play mostly the same songs at every event—"pop classics" that have been heard countless times on the radio. However, if you live in the Nashville area you will certainly be expected to have a wide variety of country music. If you play in New Orleans, jazz should be in your repertoire, and in Memphis you should anticipate requests for blues. And if you play in the Carolinas, I can guarantee that you will need to be an expert in "beach music" and the indigenous dance, The Shag.

So, to prepare you for beach music requests, say from that couple fresh off the plane from a Myrtle Beach vacation, here's the best music in the world to get any crowd shagging. Some of the tunes you will recognize; others you won't, unless if you live in the southeastern US.

There are, of course, two types of

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beach music. Most Americans would think Beach Boys and Jan and Dean if asked who plays beach music. That's what I call West Coast or California beach music, or surf music. I love the Beach Boys, but if you play surf music when asked by a shagger to play beach music, prepare for a look of disdain. When I worked as a hotel's club DJ and someone asked me for beach music, I would always ask for their favorite artist, or ask them what part of the country they were from. Obviously, many of the people at the club were out-of-town guests and might actually want surf music. But a lot of the dancers were locals and expected to shag. I learned it was best to ask for specifics instead of assuming which beach (East or West) they meant.

Southern beach music really began in the 1950s and 60s. For the first time, young people had enough free time and the means (both financially and vehicular) to go to the beach for more than just the day. Often they would spend a week or more (perhaps the whole summer) at the beach. This freedom gave rise to a culture complete with a unique way of dress, language and music. The music this generation danced to wasn't necessarily what was on the radio. Often it was underground and local rhythm and blues that was spun on the jukeboxes and record players. Since the mid-1960s, this style of music has been known as beach music. It was born with gospel roots and became the music of the working class.

One would think that radio stations back in the 60s would have been anxious to play this popular music. However, the titles alone of some of the most popular beach music should explain why many of these were only played on in-house turntables: "60 Minute Man" (Dominoes), "Meet Me With Your Black Drawers On" (Gloria Hardiman), "Baby Let Me Bang Your Box" (Doug Clark & The Hotnuts), and "Footprints on the Ceiling" (Ruby Andrews)—you get the picture.

Of course, the vast majority of beach songs can be played safely. In the Carolinas, an event rarely passes without beach music requests. We've played many school dances where students ask for something to shag to, right along with the latest hip-hop song.

Luckily, you can get a great variety of songs without spending a lot of money. Compilations like *The Beach Music Anthology Box Set* or *I Love Beach Music (Volumes I and II)* will get you many of the "local" songs you see on this issue's list. The Motown songs listed—Four Tops, Temptations, etc.—should already be in your library; now they can serve a dual purpose.

Although I grew up on a farm in Georgia, I had never heard of groups like The Embers, The Fantastic Shakers, The Showmen, or The Globetrotters. I had certainly never heard of the dance The Shag. But, when I moved to Charleston, South Carolina twenty years ago, I learned most of this at my very first gig. It's sensible: when in Rome, do as the Romans do. When in the Carolinas, every DJ becomes an expert on beach music. •

Not In England

The Shag is the dance associated with beach music, like a Foxtrot, Waltz, Jitterbug, or Cha Cha. However, the word "shag" has a very different meaning in England. Let's just say that you wouldn't go up to a woman in England and ask her if she wanted to shag without expecting to get your face slapped. (Unless, of course, you were Austin Powers.)

Songs *from the* Eastern Beach

Song Title	Artist
Under the Boardwalk	DRIFTERS
I Love Beach Music	EMBERS
Build Me Up Buttercup	FOUNDATIONS
Give Me Just a Little More Time	CHAIRMEN OF THE BOARD
Ms. Grace	TYMES
60 Minute Man	DOMINOES
My Girl	TEMPTATIONS
Carolina Girls	GENERAL JOHNSON
Stay	MAURICE WILLIAMS & ZODIACS
With This Ring	PLATTERS
You're More Than a Number In (My Little Red Book)	DRIFTERS
Myrtle Beach Days	FANTASTIC SHAKERS
What Kind of Fool (Do You Think I Am)	TAMS
Lady Soul	TEMPTATIONS
39-21-46	SHOWMEN
Hold Back the Night	TRAMMPS
Stagger Lee	LLOYD PRICE
Kansas City	WILBERT HARRISON
Motown Song	ROD STEWART
Rainy Day Bells	GLOBETROTTERS
Summertime's Calling Me	CATALINAS
Thank You John	WILLIE TEE
Up On The Roof	DRIFTERS
My Guy	MARY WELLS
It's the Same Old Song	FOUR TOPS
How Sweet It Is	MARVIN GAYE
I Can't Help Myself	FOUR TOPS
Be Young, Be Foolish, Be Happy	TAMS
Ain't Too Proud To Beg	TEMPTATIONS
This Old Heart Of Mine	ISLEY BROTHERS
The Way You Do The Things You Do	TEMPTATIONS
Hey! Baby	BRUCE CHANNEL
Rescue Me	FONTELLA BASS
Baby I Need Your Loving	FOUR TOPS
Double Shot (Of My Baby's Love)	SWINGING MEDALLIONS
Girlwatcher	O'KAYSIONS
It Will Stand	SHOWMEN
Hey Hey Baby	SWINGING MEDALLIONS
More Today Than Yesterday	SPIRAL STAIRCASE
Shaggin'	BAND OF OZ

DMC top 50 DANCE CHART

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1	19	IIO	Rapture	Ministry of Sound
2	1	KYLIE MINOGUE	Can't Get You Out Of My Head	Capitol
3	2	CHER	Song For The Lonely	Warner Bros.
4	32	IAN VAN DAHL	Will I	Robbins
5	16	MARY J. BLIGE	No More Drama	MCA
6	NE	DJ SAMMY & YANOU	Heaven	Robbins
7	NE	ENRIQUE IGLESIAS	Escape	Interscope
8	33	DJ ENCORE f/ENGELINA	I See Right Through To You	MCA
9	10	JENNIFER LOPEZ f/JA RULE	Ain't It Funny	Sony
10	15	GEORGIE PORGIE	Love's Gonna Save The Day	Music Plant
11	NE	SHERYL CROW	Soak Up The Sun	A&M
12	NE	BRANCACCIO & AISHER	It's Gonna Be (A Lovely Day)	Credence/Nettwerk
13	NE	NO DOUBT	Hella Good	Interscope
14	NE	WAY OUT WEST	Mindcircus	Nettwerk
15	NE	USHER	You Don't Have To Call	Arista
16	NE	RES	They Say Vision	MCA
17	NE	LASGO	Something	Robbins
18	NE	GOLDTRIX f/ANDREA BROWN	It's Love (Trippin)	Groovilicious
19	NE	ANGIE STONE	Wish I Didn't Miss You	J Records
20	43	JAMIROQUAI	You Give Me Something	Epic
21	47	SOLAR CITY f/PEPPER MASHAY	You and Me (Feels So Good)	Jungle Red
22	NE	DOLCE	Fire	Tommy Boy Silver
23	7	SHAKIRA	Whenever, Wherever	Epic
24	NE	KHZ	Open Me	Cutting
25	NE	DARREN HAYES	Insatiable	Columbia
26	NE	BECCA	Come And Get My Love	Cutting
27	12	KOSHEEN	Hide U	Kinetic
28	50	DELERIUM f/RANI	Underwater	Nettwerk
29	NE	PINK	Don't Let Me Get Me	Arista
30	NE	ANASTACIA	One Day In Your Life	Epic
31	39	DIDO	Take My Hand	Arista
32	NE	LAUT SPRECHER	Omnibus	Robbins
33	46	KELIS	Young, Fresh & New	Virgin
34	NE	PPK	Resurrection	Tommy Boy Silver
35	NE	KYLIE MINOGUE	In Your Eyes	EMI/UK
36	NE	JADE ANDERSON	Sugar High	Columbia
37	NE	RIVA f/DANNII MINOGUE	Who Do You Love Now	Atlantic
38	29	DEBORAH COX	Absolutely Not	J
39	NE	SHAKIRA	Underneath Your Clothes	Epic
40	3	FUNKY GREEN DOGS	You Got Me (Burnin' Up)	MCA
41	NE	BRITNEY SPEARS	Overprotected	Jive
42	NE	BRANDY	What About Us?	Atlantic
43	NE	TIMO MAAS	To Get Down	Kinetic
44	NE	LO FIDELITY ALLSTARS	Sleeping Faster	Columbia
45	NE	INAYA DAY	Can't Stop Dancing	Groovilicious
46	NE	SILENT NICK	Palladio	Tommy Boy Silver
47	NE	DJ TIESTO	Suburban Train	Nettwerk
48	21	BASEMENT JAXX	Where's Your Head At?	Astralwerks
49	NE	MESHELL NDEGEOCELLO	Earth	Maverick
50	NE	DIRTY VEGAS	Days Gone By	Capitol

Coming Up

IN THE NEXT ISSUE

Getting to the Show: DJ Vehicles

Themed Parties and Holiday Events

Focus on Lighting: LDI Preview

Music for School Dances

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100% Summer... May the Fun Never End!

By Fred Sebastian

When school lets out and we spring into summer, it's a busier time for most DJs. The compilations in this month's column will help to spice things up as everyone drinks in the pleasant weather. It's time to look at some summer compilations, including great collections of classic hits, less familiar summer songs with surefire crowd appeal, and much more.

Fire up the grill and make sure you have enough ice. The two-CD set ***WELL DONE BARBECUE PARTY HITS*** is a fun and diverse summer dance compilation. It features a great assortment of upbeat pop dance as well as reggae and tropical gems like "Samba Reggae" by Jimmy Cliff, as well as several dance-ified versions of classics. This compilation will spice up a party!

Give It Up ..... K.C. & THE SUNSHINE BAND
No Tengo Dinero '92..... BEACH CLUB
Buddy Love..... MATT BIANCO
La Cucamarcha ..... TNN
In The Summertime ..... MUNGO JERRY
Sister Golden Hair .....SPANIC
Hot, Hot, Hot ..... ARROW
Everybody Gonfi Gon .....TWO COWBOYS
Club Tropicana ..... MARC DAVIS
Rock My No 1's .....
....MIAMI HOUSE ATTACK w/ GEORGE McCRAE
Ain't No Sunshine ..... INDIANNATION
Te Amo..... SULTANA
Le Dirlada Des Bronzes ..... LES G.O. CULTURE
Foreign Affair .....RANDY BUSH
Samba Reggae .....JIMMY CLIFF
It Ain't Over Till It's Over .....KINGSTON CLUB
Up Town Top Rankin' .....ALTHIA & DONNA
Happy Nation..... BOX OF LACES
Broken Hearted Woman .....JESSICA JAY
Could You Be Loved .....GEE BELLO
U Don't Have To Say U Love Me..... MASH
Summer Holiday (Endlich Urlaub '94.....
..... EINFACH SOI
Dedicated To The One I Love.....BITTY McLEAN

When the sound of summer calls for urban flava, soulful hits, reggae masters, and dancehall gems topped off with dance hits, this set answers the call. ***SUMMER VYBES*** is one of those sold-on-TV compilations made for the masses to party with, and in this effort the flavas and familiar hits keep the action goin' with 40 popular hits.

Disco's Revenge (Antonio's Gitarra Mix).. GUSTO
Trippin' On Sunshine .....PIZZAMAN
Keep On Jumpin' .....LISA MARIE EXPERIENCE
Get Down (You Are The One For Me) .....
.....BACKSTREET BOYS
Sunshine After The Rain.....BERRI
Always There.....
..... INCOGNITO w/ JOCELYN BROWN
Rhythm Of The Night (Rapino Brothers Radio .....
Version) .....CORONA
Two Can Play That Game .....BOBBY BROWN
Swing Low Sweet Chariot ..... CHINA BLACK
She's Got That Vibe .....R. KELLY
In The Summertime ..... SHAGGY w/ RAYVON
Boom Shack A Lack..... APACHE INDIAN
Sweets For My Sweet..... CJ LEWIS
Whoomph! (There It Is).....CLOCK
U R The Best Thing (Perfecto Radio Mix) .....
.....D:REAM
Another Night.....MC SAR & THE REAL McCOY
Rhythm Is A Dancer ..... SNAP
Baby Come Back.....PATO BANTON
Mr. Vain..... CULTURE BEAT
Summertime .....
..... JAZZY JEFF & THE FRESH PRINCE
Too Hot ..... COOLIO
Something 4 Da Honeyz..... MONTELL JORDAN

I Got 5 On It.....LUNIZ
Lifted..... LIGHTHOUSE FAMILY
Brand New Day (I'm No Puppet) ..... DARKMAN
Tease Me.....CHAKA DEMUS & PLIERS
Mr. Loverman..... SHABBA RANKS
Compliments On Your Kiss.....RED DRAGON
Here Comes The Hotstepper..... INI KAMOZE
Don't Turn Around .....ASWAD
You Don't Love Me (No, No, No) (Original Radio Edit) ..... DAWN PENN
Love City Groove.....LOVE CITY GROOVE
Searching ..... CHINA BLACK
Shout (It Out)..... LOUCHIE LOU & MICHIE ONE
Runnin' .....PHARCYDE
Close To You ..... MAXI PRIEST
Sweat (A La La La La Long)..... INNER CIRCLE
Back To Life (However Do You Want Me) .....
.....SOUL II SOUL

For my money a summer party just wouldn't be complete without a splash of oldies. The following four CDs (sold as two volumes) rank among the most impressive 60s collections you'll find. ***SIXTIES SUMMER MIX Vols.1 & 2*** features all-time favorite hits from the British Invasion and the Summer of Love going on virtually non-stop. Though not beat-mixed like club CDs, the gaps between tracks on these CDs are often seamless, making for a great sixties mix:

60's SUMMER MIX *Vol.1*
California Dreamin' .....MAMAS & THE PAPAS
Mr. Tambourine Man .....BYRDS
Itchycoo Park..... THE SMALL FACES
Happy Together .....THE TURTLES
Sunny Afternoon..... THE KINKS
Daydream Believer.....THE MONKEES
She's Not There.....THE ZOMBIES
This Wheel's On Fire..... JULIE DRISCOLL,
.....BRIAN AUGER & THE TRINITY
Brown Eyed Girl..... VAN MORRISON
Sweet Soul Music..... ARTHUR CONLEY
Respect .....ARETHA FRANKLIN
Soul Man ..... SAM & DAVE
Papa's Got A Brand New Bag..... JAMES BROWN
Barefootin' .....ROBERT PARKER
Knock On Wood .....EDDIE FLOYD
Rescue Me .....FONTELLA BASS
Hard To Handle.....OTIS REDDING
Dance To The Music..... SLY & FAMILY STONE
Green Onions ..... BOOKER T. & THE MG'S

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Bend Me, Shape Me..... AMEN CORNER
Flowers In The Rain ..... THE MOVE
Downtown..... PETULA CLARK
The Game Of Love.....WAYNE FONTANA & THE
..... MINDBENDERS
Yeh Yeh ..... GEORGIE FAME
Runaway..... DEL SHANNON
Gimme Some Lovin' .. SPENCER DAVIS GROUP
You Really Got Me..... THE KINKS
Louie Louie .....THE KINGSMEN
Wild Thing ..... THE TROGGS
...AND MORE

60's SUMMER MIX *Vol.2*
I'm A Believer.....THE MONKEES
It's Not Unusual..... TOM JONES
I Got You (I Feel Good) ..... JAMES BROWN
The Locomotion ..... LITTLE EVA
Think..... ARETHA FRANKLIN
Everybody Needs Somebody To Love .....
..... SOLOMON BURKE
These Boots Are Made For Walking .....
..... NANCY SINATRA
The More I See You..... CHRIS MONTEZ
Guaglione ..... PEREZ PRADO
Needles And Pins ..... THE SEARCHERS
Waterloo Sunset .....THE KINKS
5-4-3-2-1 ..... MANFRED MANN
All Or Nothing ..... THE SMALL FACES
Something Stupid ....NANCY & FRANK SINATRA
The First Cut Is The Deepest ..... PP ARNOLD
Monday Monday.....THE MAMAS & THE PAPAS
Turn Turn Turn ..... BYRDS
For What It's Worth.....BUFFALO SPRINGFIELD
Aquarius / Let The Sun Shine In.....
..... FIFTH DIMENSION
Can't Take My Eyes Off You ..... ANDY WILLIAMS
Bullitt.....LALO SCHIFRIN
Mas Que Nada ..... SOUNDS ORCHESTRAL
Surfin USA ..... THE BEACH BOYS
Oh Pretty Woman.....ROY ORBISON
...AND MORE

The *Best ...Ever* series of CD compilations has long been a favorite among DJs for its consistent track record of picking the right top shelf acts and huge hits. ***THE BEST SUMMER ...EVER!*** is one more fine example. Always produced with the goal of offering mass market appeal, the song picks are virtually all Top 40 hits and the assortment goes from slammin' upbeat dance to chill-out and back.

In The Summertime ..... SHAGGY w/ RAYVON
Compliments On Your Kiss.....
.....RED DRAGON w/ BRIAN & TONY GOLD
Boom Boom Boom (UK Radio Edit) .....
..... THE OUTHERE BROTHERS
Wipeout .....FAT BOYS w/ THE BEACH BOYS
Hot Hot Hot..... ARROW
Saturday Night (Radio Mix) ..... WHIGFIELD
Dreamer (7" Mix) ..... LIVIN' JOY
Sweets For My Sweet..... CJ LEWIS
Don't Turn Around .....ASWAD
You Don't Love Me (No No No) (Original Radio
Mix)..... DAWN PENN
Sweat (A La La La Long) (Original Version) .....
.....INNER CIRCLE
Humpin' Around (K Klassik Radio Mix).....
.....BOBBY BROWN
Love City Groove.....LOVE CITY GROOVE
The Grease Megamix.....
.....OLIVIA NEWTON JOHN & JOHN TRAVOLTA
Give It Up.....K.C. & THE SUNSHINE BAND
Wake Up Boo! ..... BOO RADLEYS
Walking On Sunshine ....KATRINA & THE WAVES
Beach Baby .....FIRST CLASS
Barbados ..... TYPICALLY TROPICAL
Y Viva Espana .....SYLVIA
Days ..... KIRSTY MCCOLL

Long Hot Summer ..... THE STYLE COUNCIL
Summer Breeze.....THE ISLEY BROTHERS
Back To Life (How Do You Want Me).....
.....SOUL II SOUL w/ CAREN WHEELER
Lovely Day (Original Version)..... BILL WITHERS
Summertime .....
..... DJ DAZZY JEFF & THE FRESH PRINCE
I'll Be Round (Timber Mix-Radio Version) .....
.....RAPPIN' 4-TAY w/ THE DETROIT SPINNERS
Searching (Mykaell S. Riley Mix)... CHINA BLACK
Club Tropicana .....WHAM!
Do It Again..... THE BEACH BOYS
Echo Beach.....MARTHA & THE MUFFINS
Somewhere In My Heart.....AZTEC CAMERA
Summertime Blues ..... EDDIE COCHRAN
Summer Rain..... BELINDA CARLISLE
On The Beach ..... CHRIS REA
Under The Boardwalk.....THE DRIFTERS
Summertime ..... GERRY & THE PACEMAKERS
Summer (The First Time)...BOBBY GOLDSBORO
Spanish Wine ..... CHRIS WHITE
Now That We've Found Love .....THIRD WORLD

A long-time bestseller, this compilation can best be described as a Top 40 summer drive time radio set. Entitled ***NO.1 SUMMER ALBUM***, it's from the makers of the excellent *No.1* series of various-artist CDs, and it's loaded with mass-appeal summer hits.

On The Beach ..... CHRIS REA
Someone, Somewhere, In Summer .....
..... SIMPLE MINDS
Love Shack..... B52'S
Three Lions .....
.....BADDIEL & SKINNER w/ LIGHTNING SEEDS
Staying Out For The Summer..... DODGY
This Summer .....SQUEEZE
Alright .....SUPERGRASS
Wake Up Boo! ..... BOO RADLEYS
Walking On Sunshine ....KATRINA & THE WAVES
Twisting By The Pool ..... DIRE STRAITS
Long Hot Summer ..... STYLE COUNCIL
Here Comes The Summer.....UNDERTONES
Sunny Afternoon ..... KINKS
Itchycoo Park.....SMALL FACES
Summer In The City ..... LOVIN' SPOONFUL
Kokomo .....BEACH BOYS
The Second Summer Of Love ... DANNY WILSON
Summer Time .....FUNBOY THREE
Cruel Summer .....BANANARAMA
In The Summertime .....MUNGO JERRY
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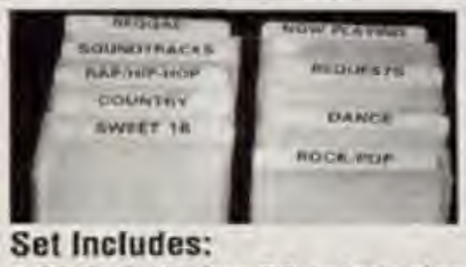

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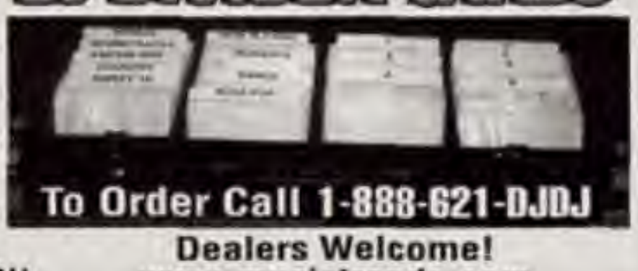

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Any good summer compilation includes top reggae hits. For a great collection of classic island music, check out ***REGGAE REGGAE***. This two-CD, 40-track set is a great representation of that peaceful sound, including covers done in classic reggae style. Check it out mahn!

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Please Don't Talk To Jessica ..... RUN 4 FUN
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Hello Darlin' ..... TIPPA IRIE

...Stay Tuned

Building on the success of the highly acclaimed *Digital Scratch Tools, Volume 1*, DJ Gerald "World Wide" Webb and www.DigitalScratch.com have taken the concept of the beat/sound effect CD to another level with ***Digital Scratch Tools, Volume 2.*** This collection of beats, breaks, transitions, effects and drops covers all the bases for the "digital DJ." A pioneer in the art of beat mixing with CDs, DJ WWW has assembled another hot combination of digital mixing tools.

First off, this is a two-CD set—that is, you get two identical CDs, so you can do beat juggling and other mixing moves without having to buy or burn a second CD. Also along with the CD tracks, *DST 2* comes with 12 ready-made, high-quality MP3 tracks and some computer video clips with tips to help you use the tools to the best effect. The retail price for all this is $24.95.

The beats feature top-notch production and cover a wide but usable range from smooth, kicked back hip-hop grooves to hard house hyperactivity. Most of the beats come in multiple BPM versions, with up and down tempo transitions included. The variety makes this collection a powerful addition to Club and Mobile DJs' libraries as well as a secret weapon for battle mixers.

The sound effects and drops avoid the obvious. I found some of the sampled synth sounds to be perfect for beefing up a mix. Many of them are single notes or sounds that you can play around with and chop up to your heart's content. The shouts range from sassy clips to extended phrases, many delivered by DJ WWW with his rich on-air-quality baritone, others with just the right studio effects to create the vibe you need.

Find out more about *Digital Scratch Tools, Volume 2* at www.digitalscratch.com.

Vinyl Record Day

August 12, 2002 marks the 125th year since Thomas Edison invented the phonograph, way back in 1877. A number of DJs are planning a celebration for August 11, 2002, in the tri-state area of New York City (location to be announced). Vinyl Record Day will offer music to appeal to everyone from grandparents to grandchildren and will feature record dealers, classic turntables on display, record displays, posters, food concessions, guest DJs, a DJ/Mix/Scratch competition, album cover art, teen DJs using vinyl, and much more. Contests with prizes are planned throughout the day and a 45-RPM dance is scheduled for the evening. If you're interested in attending or participating, contact John Rozz at 203-265-9796 or by e-mail at rozz1@aol.com.

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